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# NOTABLE PICTURES IN FLORENCE

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# NOTABLE PICTURES IN FLORENCE

By EDITH HARWOOD

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WITH
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ILLUSTRATIONS

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# INTRODUCTION

A YOUNG girl, travelling in Italy, was heard to say that she understood pictures, as she had had six lessons in painting for the sake of culture. Titian, at the age of ninety-nine, after a life-long study, is reported to have said that he was only then beginning to understand how to paint. Rapid, modern sight-seers, whirled in trains and motor cars from city to city, are separated by an almost impassable gulf from the Old Masters, those strong, placid men, who worked continually and earnestly. They also travelled much, but slowly, and absorbed the beauty of all they saw, reproducing the essence of it in their pictures. Our modern eyes, accustomed to photographic reproductions of the corner of a field or the houses in a street, refuse to dwell for the necessary amount of time on the thoughtful representations of profound mysteries painted by the Old Masters. Painting to them was as serious as life itself, and religion being inseparable from their idea of life, it follows that the Italian artists have given us the completest possible pictured commentary on the beauty and mystery of our Faith.

It is scarcely necessary to state that this book is not intended for critics or serious students, and for the presumption in attempting to describe these pictures at all, it is well to make an apology. The plea is, that the notes I have made on the pictures during long years of study may be useful to the ordinary sight-seer who has not studied the work of the Italian Renaissance and is bewildered

by the picture-covered walls of the many galleries in Florence. It is hoped that these notes may be of assistance in enabling him to appreciate the beauty and interest of these pictures, and induce him to study the more important books that have been written on the subject.

The study of the history of Art is essential to the complete understanding of the merits of a picture. Modern minds, who can appreciate the work of such artists as Titian, Van Dyke, or Raphael, utterly fail, without preliminary study, to see any beauty in the work of the earlier painters; but pictures by the artists of the trecento and quartocento will reveal unsuspected beauties to him who tries to understand the conditions under which they were painted.

We are now taught to believe that the human race is slowly evolving towards a more perfect state than any it has hitherto experienced, that after struggling through the mud and slime of centuries of stupidity and wickedness, it is approaching a table-land of intellectual supremacy. This may be the case in the intellectual and scientific world, but we can claim no advance in artistic power since the third and fourth centuries B.C., when the Greeks produced their perfect work. Since that time we have gradually been lapsing from the perfection of those early days to the incompleteness of the art of to-day. This persistent downhill tendency has only once been arreste when the artists of the Renaissance, inspired by Gree art, produced work that ranks only second to it.

The term Renaissance is a comparatively recent one, an it explains as well as a single word can the meaning o the great movement that affected the whole of Wester Europe. It was literally a re-birth or a discovery of th glories of the classic past. The belief that "what ha

been done by one man can be done again" led men to realise their own powers, and to determine to enjoy their heritage of intellectual and spiritual freedom. The date of this movement cannot be fixed within strict chronological limits, but it was in the thirteenth century that the great revival of art began in Italy. Examples of classic art still abounded there, and its influence can be traced throughout the work of the Renaissance artists.

The aim of the Greek artists was to discover the secrets of the law of perfect beauty, and by embodying such beauty in human forms to immortalise their gods. They succeeded in conveying to us not only the expression of perfect beauty, but expressions of the profoundest wisdom and spiritual mystery. The acknowledgment of the importance of the spiritual life characterises the work both of the Greeks and of the Italians, and if there is much that is dissimilar in their efforts, if we look below the surface we shall find much in common between the two.

The same desire kindled the minds of the unknown sculptor of the "Demeter," now in the British Museum, and Perugino, the painter of the fresco in the chapter-house of Santa Maria Maddalena de' Pazzi in Florence. They both wished to convey the feeling of the unlimited powers of nature: the Greek artist materialised the spirit of the universe, embodying it in a human form; the Italian spiritualised the material aspect of things by spreading, as it were, a veil of spirituality over the visible forms of trees and land and sky.

There is also in the British Museum the wonderful group of three goddesses; headless now and much damaged, they still convey to us a sense of immortal power. It has been said that they symbolise the spirits of Earth, Air and Water, the three elements with which

the Renaissance artists so frequently surround the figures of Christ and the Virgin. The mystical scene of the Annunciation is invariably represented as taking place out of doors. Earth, with her flowers, the lucid air in which the birds fly, and running water, surround the Mother of God. The Greeks combined the goddess with the forces of nature, the Christian artist represented them as together and yet separate, but they had equally the idea of a unity, and they both regarded life as a whole.

The modern man has become more individual and concentrated on himself; it is as if he had exchanged the light of the sun for his own little farthing dip that he shuts within a tin lantern to prevent its guttering. There is no hope for him until he gives up this isolation, and, leaving the narrow cave of self where the dim lantern only makes darkness visible, returns to the universal light and the unity of Nature. It is this power of identifying oneself with the universe and ridding oneself of the limitations of a personality that the Greeks and the Renaissance artists possessed in a remarkable degree. The Greek artist who created the Demeter succeeded in completely merging his personality in the greatness of the conception of serene strength and unfathomable wisdom. The artists of the early Italian Renaissance, in their different conceptions of the Mother of God, never lost sight of the endeavour to present to us a figure that would rouse feelings of admiration and awe; it was intended that worshippers should kneel before these figures as the artists had knelt in spirit when creating them.

The later Italian painters became more personal, painting for us only the human Mother, but painting her as a type of the highest of human relationships. How different, in conception, is the modern picture of Whistler's "Mother,"

that in its beauty conveys to us only a picture of weary old age endured with dignity. Compare with this figure a Madonna by Michelangelo, the Venus of Milo, or the Sphinx of the Egyptians in the far away African desert, all embodiments of the majesty and mystery of life, and it is as if we turned from a "battered lamp" to the everlasting stars.

The study of the connection between Greek and Renaissance art must not tempt us to ignore the work that was done during the thousand years that elapsed between the decay of the one and the birth of the other. All art during this period is called Byzantine, from Byzantium, the capital of the Eastern Empire. The term now is very much misunderstood; many apply the word only to the few bad paintings they see in galleries catalogued under that comprehensive word. Good Byzantine work is remarkable for dignity and refinement, and for rare decorative value. We can trace through the rigid and conventional forms reminiscences of classic art, and the fact that sacred subjects had a recognised treatment from which the artists seldom departed influenced all early Italian artists, and even Giotto was bound by their traditions. The best example of Byzantine work in Florence is the exquisite miniature mosaic of the "Calendario" in the Opera del Duomo.

The revival of art in the thirteenth century in Italy first found expression in architecture and sculpture; the first work of supreme artistic merit was produced in Tuscany by Niccolò Pisano, who possessed a Greek sarcophagus, and was an enthusiastic student of classic art. The Greek influence can be seen in his pulpit in the Baptistery of Pisa. The change apparent in his later work is possibly due to a Northern influence, and it has been

suggested that it was caused by the importation of French artists into Italy. This change is still more apparent in the work of his son, Giovanni Pisano, who in his turn influenced Giotto, the founder of the Italian School of painting.

The Italian painters before Giotto owe nothing to antiquity, but the classical stimulus acting on Giotto through the work of Niccolò and Giovanni Pisano began that great period of Italian art which, from the time of these early painters, may be studied in its development as we study a natural growth. Given a personality as remarkable as Giotto's, and it is certain that it will be followed by such men as Masaccio, Donatello, Michelangelo, Titian, and Leonardo, and it is equally certain that the time of inevitable decay will come and produce such painters as Carlo Dolci and Guido Reni.

As we trace the gradual development and decay of the Italian school of painting, we find that it has to be divided into different schools, each one being influenced by its environment, having the fundamental aims in common, but differing considerably in the lesser qualities. Italy, at this period, had ceased to govern the world, and consisted of a number of small states, each one striving to preserve its individual existence and jealous of the rivalry of neighbouring rulers. This somewhat uncomfortable state of affairs appears to have been favourable for A who has always made her home with small nations, a fled before the pride and pomp of mighty empires. T small town of Florence produced many artists of gre genius, whose aims were principally to render the beau of intellectual expression; the artists of the rival town Siena were more emotional, and they delighted in priest-like art, and in this aim they had much in comm with the Umbrian School. But in this characteristic t

Umbrians and the Venetians differed widely, although they agreed in their love of vast spaces and atmospheric effects. The Venetian pictures are principally remarkable for a sensuous love of beauty, in this differing from the Northern schools of Ferrara and Bologna, whose interests were mainly psychological.

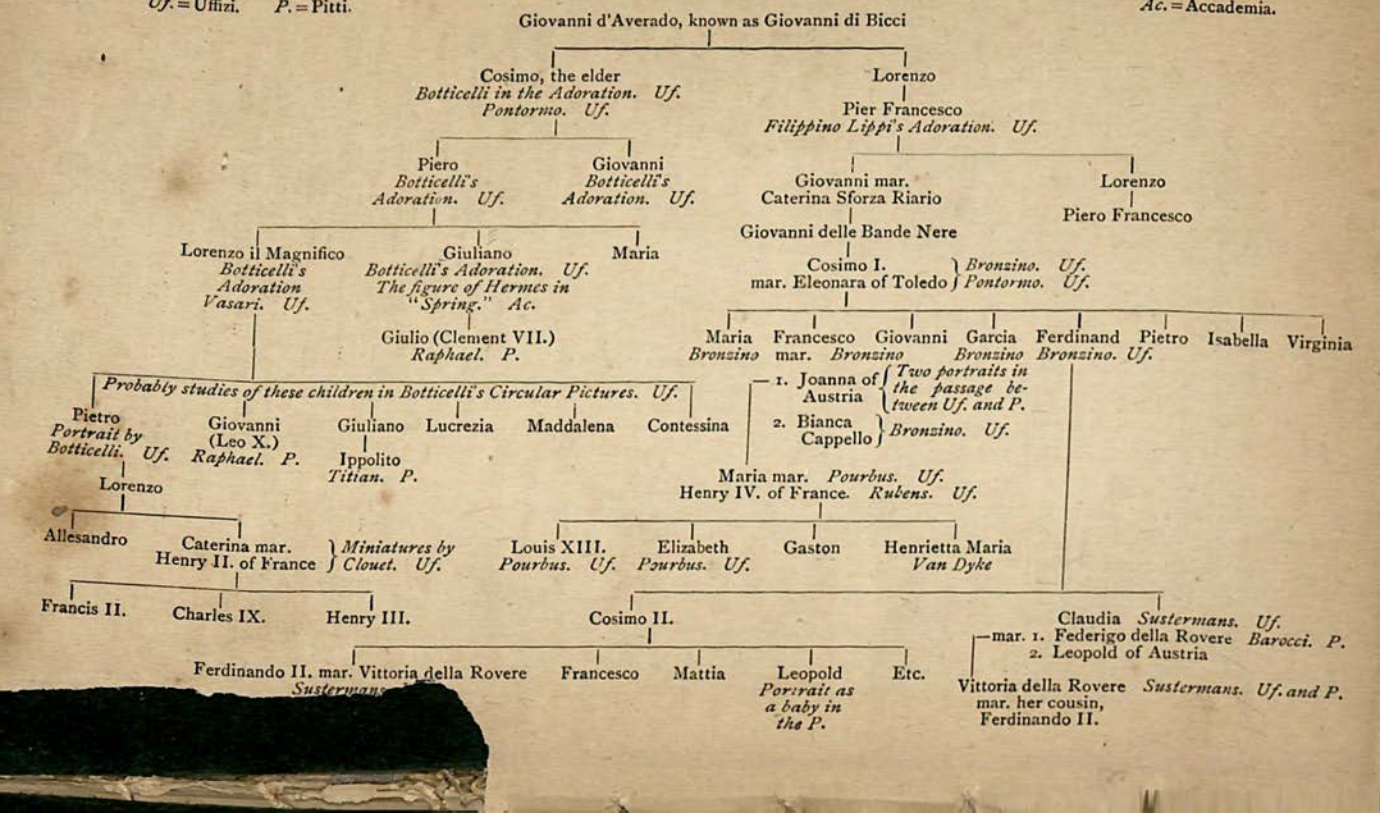
In this book our interest is principally concerned with the Italian pictures, but we shall also have an opportunity in the Florentine Galleries of studying the work of the Renaissance in France, Spain, Germany, and the Netherlands. In the sincerity of these pictures and their rare technical skill we shall find much that will fascinate and charm, but it is work that will only take a second place in the affections of those who have studied the nobler work of the Italian Renaissance.

In this handbook descriptions are given of the principal pictures in the Accademia delle Belle Arti, the Uffizi, and the Pitti. Descriptions are also given of the principal frescoes in the churches. The only possible plan of cataloguing pictures subject to removal and change of number is the somewhat clumsy one of arranging the names of the artists alphabetically. That plan has been adopted in this book, each artist being described by his best known name; thus the account of [illegible]tticelli will be found under that assumed name, and not [illegible]er his family name of Filipepi. The name of the [illegible]lery or church where the various pictures are to be [illegible]n is always printed with the title. The small re[illegible]oductions are intended only as a help in identifying and calling the pictures.

It is proposed that this book should be one of a series to [illegible] followed by "Notable Pictures in Rome" and "Notable [illegible]ctures in Venice."

# PEDIGREE OF THE MEDICI FAMILY, GIVING THE NAMES OF THE ARTISTS WHO PAINTED THEIR PORTRAITS

*Uf.* = Uffizi. *P.* = Pitti. *Ac.* = Accademia.



# NOTABLE PICTURES IN FLORENCE

## ALBERTINELLI
(1474-1515)

THERE is a certain amount of heat in water, otherwise it would be ice; but the heat has to be considerably increased before the water becomes steam and an active force. The minds of mediocre people may be compared to water—the minds of genius, to steam; but there have been instances of men with only ordinary talents forced by some outside influence to produce one work of genius—some power has for a time increased their force and enabled them to rival more gifted men. Such was the case of Charles Wolfe when he wrote his perfect poem on the "Burial of Sir John Moore"; and the same may be said of Albertinelli, who produced only one great work, the picture of the Visitation."

The force which gave power to this mediocre, middled artist was, we believe, the love of a girl; for Vasari tells us that about the time he was painting this picture he had become deeply attached to a young girl who lived at Quercia, and that when he was obliged to leave her to go to Rome his thoughts continually returned to her.

When he himself returned he was so anxious to appear to advantage before her that he exerted himself unduly at a tournament where she was present, fell ill, and died. Would that the Prince of gossips had gossiped a little more; but it does not need much imagination to perceive the result of a great passion on Albertinelli's prosaic mind if we compare the "Visitation" with his other pictures. His master, Cosimo Roselli, was an inferior artist, and probably would have no power to drag him from the dead level of mediocrity; the other master with whom he studied, the eccentric Piero di Cosimo, would only act as a warning post to a man of Albertinelli's temperament. Lorenzo di Credi and Fra Bartolommeo, who also influenced him, would be quite happy in his company plodding along the crowded way where men walk who have pedestrian souls. Only once did Albertinelli rise above their level—when he produced the picture of the "Visitation," now hanging on the walls of the Uffizi.

## UFFIZI

No. 1259. THE VISITATION.—The exceeding simplicity of this picture is its great charm; two women meeting and embracing is what we see at first, but gradually as we look it is bor in upon us how much more artist has succeeded in repres ing.

The two figures, united by clasp of hands, and also united the quiver of emotion passing fr one to the other, form an arch life. We, looking at this pict

also feel the mystery, love and awe experienced by the figures that build up this arch; and it cannot be wholly accidental that the head of Mary casts a deep shadow on the face of Elizabeth. Mary's face is also slightly in shadow, otherwise the whole picture is suffused by light, which is surely typical of the spiritual power which surrounded these two women and chose them to be the Mothers of the Christ and His Forerunner, merging themselves gladly in that great plan of salvation that was to save the world.

The solid Corinthian architecture steadies this emotional picture, and by the contrast of its stillness and rigidity emphasises the intensity, while this is again balanced by the serenity of the beautifully gradated sky; its atmospheric light surrounds both figures and building, thus uniting the two parts of the picture, which otherwise would form too great a contrast.

## PITTI

No. 365. Holy Family.—The Tondo, or circular picture, became very popular in the fifteenth century, but it is surprising how few artists understood its limitations. Botticelli understood perfectly, and the figures that make up the compositions for his tondi are as essential and as [illegible]ing to the beauty of the general form as the petals in a [illegible]. Raphael also understood perfectly, and Fra F. Lippi [illegible] not unsuccessful; but many painters apparently placed [illegible]rcular frame on compositions that were designed with [illegible]such intention.

[illegible]n this picture the dark upright figure of the Virgin is [illegible]cely antagonistic to the circular frame, the artist probably [illegible]ing this has repeated the line in the dark upright tree; [illegible] instead of counteracting, it emphasises the discord.

The Child stretches out His right hand to take the cross and crown of thorns brought to Him by an angel, in His left hand He holds a small bird; a bullfinch is painted in the foreground. There is evidently some symbolism in the practice, so common with Renaissance artists, of introducing birds in the company of the Holy Child; it may be that as a dove always symbolises the Holy Spirit, other winged creatures, free to come and go as they are in the clear air, and pouring out their hearts in song, were taken to represent those spirits who were worthy of being near the Most High.

The want of unity is felt as much in the colouring as in the composition; the picture is redeemed by the beautiful expression in the Virgin's face, that links this picture, although somewhat remotely, to the "Visitation" in the Uffizi.

## ANDREA DEL CASTAGNA

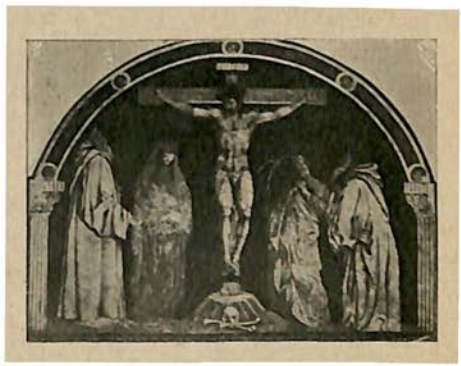
(About 1390-1457)

This powerful peasant artist was the son of a labourer who owned a small piece of land in the parish of Sant' Andrea a Linari. His father died when he was a ch[illegible] an uncle, who lived at Castagna in the Mugello, ad[illegible] him, and employed him as a herder of cattle. The y[illegible] labourer delighted in making charcoal drawings on [illegible] walls of his shed. Bernadetto de' Medici saw these eff[illegible] and, struck by their ability, took the youth with him[illegible] Florence. Here he came under the influence of Ucc[illegible] the realist, who emphasised Andrea's inclinations for sc[illegible] tific truth. Andrea in his turn exercised a strong influ[illegible]

over Pollaiuolo. They all three belong to that little group of realists who cleared the way, by their studies in anatomy and perspective, for the great artists who succeeded them. And that perhaps is Andrea's greatest claim to our remembrance, as nearly all his own work has perished. What remains gives us a feeling of extraordinary vigour, combined with great simplicity—exactly the kind of work we should expect from a sturdy son of the soil.

## UFFIZI

No. 12. CHRIST CRUCIFIED AND FOUR SAINTS.—Within a wide painted arch, supported by columns, is placed the figure of Christ on the Cross; Mary and St John stand on either side, and near them are two Dominican monks. The Cross is raised on a slight mound, below which are the emblems of death. As in the Masaccio "Crucifixion" in Santa Maria Novella, infinite tenderness rather than physical suffering is expressed by the Figure on the Cross; the [illegible]s are spread as if to bless and embrace the whole [illegible]ld, and it is only the nails in the palms that signify to [illegible]mblematically that such an attitude of compassion must [illegible]force come through suffering. The figures stand out [illegible]old relief from a dark grey-black background; there [illegible] attempt to represent a landscape or the crowds who [illegible]essed this great tragedy. Andrea del Castagna and [illegible]ontemporary, Fra Angelico, had, in this direction, the



same aim. They wished to impress on all beholders the fact they so passionately believed, that this great event was of equal importance to men of all ages and climes; the flat background, ungradated and undecorated, symbolised for them unlimited time and space. The fact that Andrea chose a cold grey colour and Angelico a beautiful deep blue is characteristic of the temperaments of the two men. The composition is formed by a succession of incomplete circles—the painted arch encircles the figures, the circle of Christ's arms leads upwards, the figures themselves form another arc, of which Christ is the centre. The Madonna is represented as old and bowed with grief, and is a much less noble figure than that of the Virgin in the Masaccio fresco referred to above. The young face of St John also expresses great grief—perhaps from Andrea's point of view that would be the only possible way of representing the Mother and the loved disciple. Masaccio had a wider outlook, a larger sense. The figures in Andrea's picture are witnessing the Crucifixion, and are overcome by the horror of the tragedy. In Masaccio's fresco it is not a moment of time that is represented, but it is as if voices from these impressive figures rang through the long ages: "Hereby perceive we the love of God, because He laid down His life for us: and we ought to lay down our lives for the brethren."

### DUOMO. Wall right of Entrance

Equestrian Portrait of Niccolò da Tolentin
Andrea's work is always more sculpturesque than picto
it therefore follows that this painting representing
would seem, almost with an illusory aim an eques
statue, is one of his finest works. The figures
painted against a dark background, colour is not i

duced, as in Uccello's companion painting on the left of the entrance. The effect of the whole is very realistic, as the artist, by means of the newly discovered rules of perspective, has succeeded in giving us the effect of a monument seen from a great height. But his love of naturalistic truth has not led him to sacrifice his greater love for decorative effect, and this portrait of one of the condottieri, Niccolò Tolentino, is one of the pleasantest wall decorations in Florence.

## S. APOLLONIA. Via 27 Aprile

The Last Supper.—This group of sturdy peasants, painted in a most realistic manner, has yet an atmosphere of solemnity; we feel at once that this is no ordinary feast, the traditional characters and actions of the disciples are carefully thought out and simply placed, forming as a whole a composition so powerful and convincing that it is said to have given Leonardo da Vinci the first idea for his great work.

On the surrounding walls of the room are placed bold realistic studies of figures; in their original positions, unfortunately changed, they were as follows: the half-length of Queen Esther in the centre, on one side the Cumaean Sibyl dear to the readers of Virgil, on the other a queen of kindred character, equally well-known to the readers of Herodotus—Tomyris, queen of a Scythian tribe, who, [illegible]cording to the Father of History, sated her vengeance on [illegible]yrus, the invader of her kingdom and murderer of her [illegible]n. The Sibyl had as worthy companions the three poets, [illegible]ante, Petrarch and Boccaccio. To Queen Tomyris were [illegible]signed three warriors, one of whom is worthy of individual [illegible]ntion, the lofty-minded Farinata degli Uberti, fitly placed [illegible]r the poet to whom in the depths of the Inferno he had [illegible]etold his coming exile.

## ANDREA DEL SARTO

(1486-1531)

(*Called the Faultless Painter*)

"Down to Gehenna, or up to the throne,
He travels the fastest who travels alone."

—R. KIPLING.

BUT Andrea chose to travel with his wife, the beautiful, yet evil Lucrezia, rather than strive for that high place attained by his contemporaries, Botticelli, Leonardo, Michelangelo and Raphael. These men decided to live alone, giving all their powers to Art, and the results would seem to prove the truth of the modern poet's words. For that Andrea had powers, as a painter, that ranked with the highest is undeniable; Michelangelo himself realised this, and said to Raphael one day in Rome: "There is a man in Florence who would bring the sweat to your brow if he chanced to be employed on the great undertakings entrusted to you." The trail of the evil influence of Lucrezia appears in nearly all Andrea's work; when he first made her acquaintance, she was the wife of a cap-maker and lived in the Via di San Gallo; undeniably beautiful, she delighted in entrapping the hearts of men. He spent much time with her, neglecting his studies, and when her husband died after a sudden illness, he married her without consulting h friends, and so much was Lucrezia disliked that many them were permanently estranged. Their forebodin were unhappily realised, and Andrea lived to see mu unhappiness, although he always remained loyal to l wife; it was she who insisted that he should leave court of Francis I. and return to Florence, and it probably she who squandered the money entrusted to by the French king for the purchase of Italian pictures

the galleries in France. And blackest of all is the fact against her that she left Andrea to die alone and uncared for when he was stricken down by the plague, she being afraid of infection. She survived her husband many years, living to be 87.

Of the training Andrea received as an artist, we know little; he was the son of Agnolo the tailor, and consequently is often called Andrea d'Agnolo, although it is more usual to speak of him as Andrea del Sarto (of the tailor). He was only seven years old when he was sent to work under a goldsmith, but his drawings even at this early age were so excellent that it was decided to place him with an artist, and Piero di Cosimo was chosen as his master. When he left him it was to set up a studio of his own with his friend Franciabigio, and we might fancy some reminiscence of this friendship, which was succeeded by estrangement, to be commemorated in the portrait by the latter in our National Gallery, which has for its motto, "Tar:Ublia:Chi:Bien:Eima," "He late forgets who deeply loves." Perhaps the only effect Piero di Cosimo had upon Andrea was to teach him the secrets of atmospheric perspective, but little trace of anyone's influence can be found in Andrea's work; we are told that he studied the cartoons of Michelangelo and Leonardo and the frescoes of Masaccio, but there is little sign of this study in his paintings, and if we did not know the details of his history we should probably say that his work was Venetian rather than Florentine in character.

The story of his life and what we must call the tragedy of his failure rouses a desire in the sympathetic spectator to think of him as one of the throng of painters who can now find satisfaction in the thought:—

"And only the Master shall praise us, and only the Master shall blame;
And no one shall work for money, and no one shall work for fame,
But each for the joy of the working, and each in his separate star,
Shall draw the Thing as he sees It for the God of Things as They Are."

## SS. ANNUNZIATA. Entrance Court

The best way of arriving at a clear understanding of Andrea del Sarto's work is to begin by seeing his early frescoes in the entrance court of the church of SS. Annunziata, then to study his celebrated series of paintings in the Scalzo cloister, after this his pictures in the Uffizi, Pitti and Accademia, and finally his well-known fresco of the "Last Supper" in the convent of S. Salvi. Never has the tragedy of a life been so completely disclosed as in the work of Andrea, for although nothing is so indiscreet as painting, and artists can only reproduce themselves in their work, it frequently happens that pictures are destroyed or lost and the links are missing, so that in the whole of Florence we shall not find the work of any other artist that can be traced consecutively from start to finish.

Andrea was very young, probably not more than twenty-two years of age, when he was asked to decorate the walls of the entrance court of the Annunziata with scenes from the life of St Philip Benizzi. St Philip was a local saint, born in Florence in 1285. Wishing to be a physician, he studied medicine in various cities in Europe. But one day after his return from his travels he was praying in this very church of the Annunziata when he beheld a vision of the Virgin, who called him to join her servants; he willingly obeyed and joined the Order of the Servi. There are many legends of the miracles he performed; and Andrea has illustrated several of them on the left wall of the outer court of this church.

The first one by Andrea del Sarto represents St Philip meeting a naked leper; he gives him his only shirt. There is a pleasant landscape background, and the colouring of the whole is delicate and harmonious; the simplicity

of the clothing should especially be noticed as Andrea frequently spoiled his later work by the multiplicity of folds in the draperies.

No. 2 shows St Philip rebuking a company of gamblers playing under a tree; they mock the saint, and as he rebukes them a thunderbolt falls, the tree is struck, one man is killed, and leaving their cards the scoffers rush away. The colouring here is not so harmonious as in the last picture, the young artist anxious to contrast the worldliness of the gamblers with the holiness of the saints has adopted the obvious and childish way of painting them in gaudy colours, and that upsets the grey silvery scheme of colouring which was most natural to Andrea.

No. 3. A girl possessed by an evil spirit is cured by St Philip.

The girl is supported by her parents, and St Philip with hand upraised stands before her; the figures are all of great beauty, although Andrea is already beginning to overload them with draperies. A most exquisite landscape is seen through the open portico.

No. 4. THE DEATH OF ST PHILIP is perhaps the best of the series; it displays so much of that sweet humanity and tenderness that is lacking in Andrea's later work. The dead saint lies on a bier, its passing touch has restored a dead child to life.

No. 5. CHILDREN CURED BY THE SAINT'S RELICS.—Women bring their children to touch the saint's garments which are held by the priest. Andrea possessed an unusual power of representing the charm of young children; everything that was young and beautiful appealed to him, and we gather that he shirked painful subjects as being distasteful.

On the opposite side of the court are Andrea's two

frescoes of the "Epiphany" and the "Nativity," both exceedingly fine, but the latter the most beautiful; in some ways it is the most beautiful thing he ever did. It was begun in 1511 before his marriage with Lucrezia, and it shows the amazing power he then possessed; he never surpassed this high level and very often, alas! did he fall below. The faces are all of exquisite beauty, and the scheme of colouring is as delightful as it is original. Where shall we find anything more flower-like in beauty, than the harmony of lilacs, greys and whites, in the figures of St Anne and her waiting-maid. Lilac is the prevailing note, and is repeated in the hangings of the bed, the man's coat in the middle distance, some of the women's draperies, and the final note is struck in the purple basin on the floor. Warm yellows and reds in the foreground accentuate the beauty of the prevailing colour. Quite bewitching are the women's faces. We are told that Andrea spent much time in studying Leonardo's cartoons, and in many of the expressions here there is a recollection of that great master in the attempt to render the elusiveness and the enigma of a woman's smile—a rendering of the beauty of the mind as well as the beauty of the body that we shall search for in vain in Andrea's later work.

"The Madonna of the Sack" is in the Cloister of this church; it was painted about twelve years after the frescoes above described, and shows a great contrast in feeling. Lucrezia, of course, sat for the Madonna and is characterised by the same insolent aloofness and concentration on herself that is such a marked feature in the Madonna dell' Arpie in the Uffizi. The Child might as well be sitting on a rock for all the attention He gets, while St Joseph submits to the inevitable neglect and occupies himself with a book.

## SCALZO CLOISTER

As we enter the Scalzo Cloister the entrance door is flanked on either side by the figures of Hope and Faith, facing these on the opposite side are figures of Justice and Charity. The figure of Charity accompanied by three young children is one of the finest things Andrea ever did. The whole series is painted in monochrome, the colour blending with the stone pillars in the little court and resulting in an effect extraordinarily restful and refreshing. The series illustrates the life of St John the Baptist, and following them in the order of the story, although this is not the order in which they were painted, we begin on the left as we face the entrance door. This is the Annunciation to Zacharias in the Temple. The second head to the spectator's right partly seen behind another man, is said to be a portrait of the artist, and it bears a strong resemblance to the much disputed portrait by Andrea in the National Gallery, London. The second of the series illustrates the Meeting between Mary and Elizabeth. It is an original rendering of the subject, not only in the principal figures but also in the types he has chosen for the surrounding figures. Here the two women meet as if by chance in the street; men and women are around them, going to their work and carrying bundles, and these are not introduced as Fra Angelico, believing the events in sacred history were for all time, introduced contemporary figures as intentionally taking part in the scene. Neither is it the method Giotto chose, he, in his dramatic way, represented sacred scenes as if he had been really there, each of his figures is as necessary to the telling of the story

as the principal actors, and yet always subordinate to the main figures. Andrea, on the contrary, we feel was not much interested in the story apart from the excuse it gave him to arrange his figures in beautiful symmetrical schemes, still less was he interested in any mystical meaning; all his powers were used to produce beautiful figures in faultless composition, and with the result we must needs be content.

The third scene of the "Birth of St John" has been said to be the masterpiece of the series. There is rare skill in the exquisite lines of the composition; the pointed arch of the tent-like bed instinctively draws our attention to the principal figure of the mother. Zacharias, a powerful man, with a magnificent head, sits by the side of the bed and writes on a scroll. His statuesque person is balanced on the opposite side by the figure of the waiting woman, and lest she should draw too much attention away from the central figures her head is turned as she speaks to another woman carrying a water jug. In the centre of the picture is the beautiful figure of the nurse holding the child. The whole has the effect of music played on a perfect instrument by a skilled hand; each note is given its exact value, the whole forming a melody of surpassing beauty.

The fourth and fifth pictures are almost entirely the work of Franciabigio; they are curiously different in colour, lacking the beautiful golden hue which distinguishes Andrea's work; the first represents the Benediction of St John, and the second the meeting of Christ with St John when he is on his way to the desert. It is possible that Andrea designed these subjects, and he may have worked on parts such as the two figures on the staircase and St Elizabeth in number five, but the general outlines

of the figures and heads are too clumsy and badly drawn to have been done by him.

No. 6 is interesting as it is the one Andrea painted first, and it is known that he was assisted by Franciabigio; as the punctured holes of the tracing are still visible it has been suggested that Andrea's design was transferred to the wall by the less skilled artist. However that may be it is certain that the two beautiful angels are by Andrea's own hand.

No. 7 is a fine composition of the "Preaching of St John"; the Baptist is standing on a low mound, a half circle is formed behind him by the listening women; Lucrezia is there, but as usual is only interested in herself and is not listening to the preacher. Standing figures on each side complete the composition. In the distance Christ is seen approaching.

No. 8. BAPTISM OF THE MULTITUDE, is a composition of much power and beauty, and shows the wonderful virility of Andrea's drawing. Many studies for portions of this fresco are in the British Museum.

No. 9. IMPRISONMENT OF ST JOHN.—Herod is on his throne giving orders to the executioners who are binding John. Here again much vigour is expressed in the lines of the figures, the Baptist and the soldiers appear to grip the ground with their feet.

NOS. 10 and 12. DANCE OF SALOME, and THE PRESENTATION TO HEROD.—It is interesting to notice the variety in the composition of the frescoes in this cloister, each subject has an entirely new scheme with the exceptions of the "Dance of Salome" and the last of the series "The Presentation to Herod." They are necessarily alike in their main lines, but the different poses of the figures give the variety that is needed.

No. 11. Decapitation.—So arranged that although the body of the Baptist is the centre of interest, the horror of its being headless is concealed by the figure of the executioners. This concealing of what was distasteful is characteristic of the pleasure-loving Andrea. We see this not only in his work, but the many portraits of himself express a yearning for everything that is beautiful in life, a hunger for all that is pleasant; a feeling vividly expressed in the last of them in the Uffizi, the more significant as being his own work.

## UFFIZI

No. 1112. Madonna of the Harpies.—So called from the figures on the pedestal on which the Madonna stands. It is in some ways one of Andrea's finest works. Beautiful in colour, perfect as a composition, technically without fault, why does it fail to rouse our deepest emotions? Possibly the absence of charm is caused by the overpowering impression of self-consciousness we feel in all the figures. Lucrezia painted as the Mother of Christ is no more interested in the Child than in the book she holds; both are needed to give the superb pose

to her figure, but it is upon herself that her thoughts are intent; there is no relationship with any other figure in the picture. Unless we connect this portrait of Lucrezia with the Harpies on the pedestal, why did Andrea paint them there instead of the customary angels? He may have meant to symbolise that all evil was trodden under foot; but we, knowing the story of Lucrezia's greed, feel inclined to read a different meaning into the symbolism. St Francis and St John the Evangelist stand on either side, posed, as if they were standing in an art school; in fact, the whole picture, like so many works by the Venetian artist Veronese, gives one the feeling of a *tableau vivant* excellently arranged.

No. 1254. St James.—More spontaneous in expression and intimate in feeling is the picture on the opposite wall of "St James Caressing a Child who Kneels at his Feet." The figures are not only connected by the lines of the composition, but by the intercourse of feeling between the man and the child. The tenderness displayed towards little children is touching in the work of a man who was childless.

No. 280.—This is the last portrait we have of Andrea. It was painted just a year before he died. There is a tragic change between this disappointed face and the earlier portraits, two of which may be seen in the Pitti, and one

in this gallery in one of the first floor rooms, which contains portraits of artists only.

No. 188. PORTRAIT OF HIS WIFE.—An unidealised portrait of Lucrezia, no longer in her first youth. Although this representation is more genial than the many studies of her as the "Madonna," still how unpleasant it is, repelling us as it does by the sensual expression and lack of dignity! She would be more at home standing in the streets, with her arms akimbo, shouting taunts to her neighbours, than in her frilled brocaded dress holding a "Petrarch" in her clumsy hands. The portrait is a masterly rendering of matter; mind has no place here. This book has been placed in her hands by the artist to help the composition, and is held as no book-lover would hold it. The fact that the writing is perfectly legible and very carefully written makes it certain that Andrea chose the sonnet with intention. The translation by Lord Charlemont is as follows:—

"Go, my warm sighs, go to that frozen breast,
Burst the firm ice, that charity denies;
And, if a mortal prayer can reach the skies,
Let death or pity give my sorrows rest!
Go, softest thoughts! Be all you know express'd
Of that unnoticed by her lovely eyes,
Though fate and cruelty against me rise,
Error at least and hope shall be repress'd.
Tell her, though fully you can never tell,
That, while her days calm and serenely flow,
In darkness and anxiety I dwell;
Love guides your flight, my thoughts securely go,
Fortune may change, and all may yet be well!
If my sun's aspect not deceives my woe."

## PITTI

No. 184. PORTRAIT OF HIMSELF.—This is probably the earliest portrait we have of Andrea. It represents a youth dressed in black painted against a grey-green background, holding his gloves in his hand. It should be

compared with No. 66 in this gallery; that being painted probably some years later, the lines of the face are more refined and less material. The material look returned with tragic force later, as can be seen in the last portrait of himself in the Uffizi.

No. 58. THE DEPOSITION, and No. 172. THE DISPUTE, should be studied in the Pitti. The remaining works by him in this gallery and his works in the Accademia can be passed over as they are inferior to those already described and only painfully illustrating his decline.

No. 118. ANDREA DEL SARTO AND HIS WIFE.—This picture has become famous under this title as it is said to have inspired Browning to write the poem "Andrea del Sarto." It is improbable that it was painted by Andrea, and it is certain that it is not a portrait of Lucrezia; her face was a very different type, as may be seen in the many studies of her.

## CONVENT OF S. SALVI

From what has been previously said of Andrea's work it will be understood that it will be in vain to expect any profound spiritual significance in anything he did even in such a subject as "The Last Supper." But in the fresco of S. Salvi he reaches such a high level of perfection in other ways that it has been said that "Andrea painted the one 'Last Supper' that can be looked at with pleasure after Leonardo's." He has chosen the dramatic moment after Christ has spoken the words, "One of you shall betray me." The quiver of emotion is felt as each disciple says, "Lord, is it I?" The splendid figure of St Peter (the second figure on Christ's right) is the only one unaffected; he is at present certain that he would not betray his Master, and he has signed to St John to ask the name of the offender. Christ taking the much-loved disciple's hand, and holding the sop in his right hand, is about to utter the words, "He it is, to whom I shall give a sop, when I have dipped it." Only St John will hear the words and Judas has already stretched out his hand. His head, and indeed all the heads, are firmly rendered and full of character, and throughout, the drawing of the hands is exceptionally fine. An inundation of the Arno injured part of the fresco in 1557, but it is, on the whole, well preserved and the colour very beautiful. It is said that during the siege of Florence by the French in 1529-30, the soldiers determined to raze the convent to the ground, but rushing into the refectory they stopped spell-bound before the beauty of this masterpiece.

# FRA ANGELICO

## (1387-1455)

In considering the lives and characters of the Italian artists we are struck by the repetition of one trait—their gentleness—and the consequent result of this characteristic was the exceeding tranquillity of their lives. Any other life is impossible for an imaginative artist; he must undoubtedly create his own atmosphere, and dwelling apart, surrounded and enclosed by the halo of his imagination, he will be able to transcribe his visions for the benefit of less-favoured men.

"He who would practise the art of painting," said Fra Angelico, "has need of quiet, and should live without cares and anxieties." And in order to do this the painter-monk acquired the art of bringing all the poetic and ideal traits of life into relief and exclusively living in them, putting what Pater calls "the mere drift and debris of life" out of sight. He had not only a tacit tongue but a tacit mind, his mental attitude being always that of the figure of St Peter Martyr in the fresco he painted in the cloister of St Mark's, the serious monk with his finger on his lips, listening and ready to transmit the visions that were given him.

Born in the country near Castello di Vicchio, in the Mugello, his childhood was passed in the lucid air, under the sunny skies of that part of Italy. His baptismal name was Guido, when he entered the Dominican Convent he took the name of Giovanni, but he is always known by the

descriptive name that was given him—Angelico. When he was twenty years old he joined the Order of the Predicants at Fiesole; he was there two years, and probably during that time illuminated MSS. He spent the next few years between Foligno and Cortona, painting frescoes in both places, and then returned to Fiesole, where he lived for eighteen years. At the end of this time he was invited to Florence to decorate the new convent of St Mark, and it was there that he painted his most important works. His decision to enter a Dominican Order rather than a Franciscan had a most distinct effect upon his work, as we shall see in studying his pictures. Finally he went to Rome, where he was employed by Pope Eugenius IV. and his successor Nicholas V. He died in Rome, and such was his reputation for holiness that he received the title of "Il Beato," a distinction conferred by the Roman Church, and second only to canonisation. He was buried in Rome, and the following epitaph carved on his tomb:—

"Be it not my boast that I was a second Apelles, but that I gave to Thine, O Christ, all that I had to give. Some works find praise on earth, others in Heaven. I, John, came of the flower of Tuscan towns."

Perhaps no artist's work has been so misunderstood as Fra Angelico's, only recent critics have given him his right place in art. Consider what an innovator the monk was: he was the first to represent the motherly tenderness and anxiety of Mary, dwelling on the human rather than on the divine aspect of the Mother and Child; his skill in representing emotion and not sentimentality is only equalled by Luca della Robbia. He was also the first to try and communicate to others his joy in the contemplation of a beautiful landscape,

and it is in his landscapes that we see the first attempt of an Italian artist to depict aerial perspective. His Northern contemporaries, Hubert and Jan van Eyck, were equally successful in solving this problem, but his work is much more joyous in feeling than the Flemish pictures. The Italian was able in his paintings to express that ecstasy of happiness, rarely felt and still more rarely expressed by Northern people, although it is the words from the Scottish Catechism we recall when we think of Angelico's work:—

"What is man's chief end? To glorify God and to enjoy Him for ever."

## UFFIZI

No. 1290. CORONATION.—Rarely has happiness been so well expressed as in this picture, the background of gold engraved with rays, as from a sun, gives the keynote for the gladness expressed in all the faces. Christ and the Madonna are in the centre of this brilliance, choirs of flying angels on either side circle slowly round, playing their instruments of music; kneeling angels below swing censers, while two in the foreground join their music to the choir above. Row above row are the saints, kneeling and standing, all with the same expression of happiness on their faces. The execution of this wonderful picture is superb.

No. 1178. THE MARRIAGE OF THE VIRGIN.—One of the prettiest scenes imaginable of the marriage of the Virgin; she is just a tall fair child in a long straight robe of the colour one sees in a pink monthly rose. The words red and blue and green convey no idea of Angelico's

colours, they have all the delicacy and subtlety of flowers —forget-me-nots, gentians, lilies, and roses are the only words which give one an idea of their beauty. Behind Mary is the group of her mother and other women and children. Joseph carries his budding rod on which a dove has alighted; behind him stand the rejected suitors, supposed to be angry with their fists uplifted, but Angelico was incapable of expressing wrath, and they only appear to be playing a game.

No. 1162. Birth of St John the Baptist.—In a flowered court, surrounded by marble walls, we see this fascinating group of women with the tiny baby; they have come to consult the aged father about the child's name. A delightful creature holds the ink-pot and the case for the scroll while Zacharias writes down his commands. In the background is seen a paved passage leading through the house to a distant garden: such an outlet always helps the composition of a picture and was very common with Flemish painters.

No. 1184. The Death of the Virgin.—The body of the Virgin lies on a bier, above her is a figure of Christ holding the newly born soul of the glorified Virgin in his

arms, the apostles stand round and behind are angels. These three small pictures are all executed with a miniature-like daintiness, they were originally the predella for the picture of the Coronation described above.

No. 17. This large altar-piece of the Virgin and Child, with life-sized studies of the saints both on the inside and outside of the folding doors, is not one of Fra Angelico's most characteristic works, the angels painted on the inside border of the frame are however most beautiful.

## ACCADEMIA

No. 281. THE VIRGIN AND CHILD AND VARIOUS SAINTS. —Has it ever occurred to you to consider the use that painters in olden days made of the circle? In some pictures, as in this, circles and sections of circles appear to be the foundation of the design, rectilineal forms being used only as a framework to the curves. Was it the beauty of geometrical forms that fascinated these artists or was it a mystical meaning in the magical circle, the mystery of a form that was without beginning and without end?

I am inclined to think that a natural instinct for fitness of shapes ruled the artists in those blessed days when composition reigned supreme, when the evil days had not yet come when men would paint the corner of a room or a field at random and call the thing a picture. But having discovered the beauty of a composition based primarily on a circle, I feel sure that a mystic such as Fra Angelico went beyond this, and as he painted his innumerable curves dwelt on the thought of their hidden meaning. The circle round the head of the impressive Child Christ, he marked and divided by a cross; the Child's wide-spread arms are raised, one in the attitude of blessing, the other holds a sphere.

As Fra Angelico painted this divine Child with the uplifted arms, he thought of that later time when the arms would be again uplifted and he was moved to paint a Crucifixion on a gold background below the throne.

Round Mary's head is another golden circle, and a pattern composed of curves covers the cloth of gold behind her throne. The throne itself is in the form of an arch above her head, on the panel above this arch there are carved festoons of flowers and leaves, while festoons of actual red and white roses hang on each side of the throne. A deep blue sky and green trees form a background to this glowing colour, but it is only a distant background, for in this picture it would appear as if Fra Angelico wished to surround the Virgin and Child, and the attendant groups of angels and saints, with the work of men's hands; curtains have been looped back on either side and an exquisite patterned drapery encloses the figures who stand in a semi-circle around the central

group. An elaborate carpet takes the place of the usual flowered grass, the border consists of a series of small circles that complete this perfect composition.

No. 243. SCENES FROM THE LIVES OF COSMO AND DAMIANO.—These twin brothers lived in the time of the Emperor Diocletian, they were exactly alike and always together. Brought up in the Christian faith, they had marvellous skill in the science of medicine, and they healed many people, always refusing to take any reward. One of their patients was a woman called Palladia, the first of these panels represents her house, she is standing at the doorway and, holding out a small bag of eggs, begs the brothers to take them as a token of her gratitude in being healed. Cosmo walks away disapproving, but we are told that Damiano yielded and took the present, whereupon Cosmo is reported to have said "when the time comes for us to die, we will not be buried together."

The second panel represents the two brothers and three youths they had converted, brought before the judgment seat of Lysias, the Prefect of the province, Diocletian had ordered a persecution of the Christians and had sent the Prefect to enforce all people to sacrifice to idols. The doctors and their companions boldly refused, even the youngest, a mere child, testifies to his faith, unabashed.

The remaining four panels show the different ways in which these Christians were tortured, thrown into the sea and rescued by angels, cast into the flames, the fire did not touch them but consumed the executioners. Stoned and shot at with arrows, the projectiles rebounded on the soldiers, but in the last scene the Saints are beheaded and their work done.

Nos. 257 and 258 in this same room continue the story of the Saints. In one we see the five martyrs being buried, remembering what Cosmo had said about a separate burial, the men are carrying off his body when they are astonished to hear a camel speak the following words—"Men of God, hearken unto me, I am sent to tell you that you shall not part the bodies of Cosmo and Damiano, but shall lay them in one sepulchre together." Then they all praised God and obeyed the message given to them by the camel.

The other picture represents the legend that the spirits of the Saints, long after their martyrdom, healed a holy man whose leg was afflicted with a deadly disease. They appeared when he was asleep, cut off the injured leg, but the only limb they could find to put in its place belonged to a dead Ethiopian. However, the operation was successful, and great was the delight of the man when he awoke to find that both his legs were sound, the fact that one was black convinced him that he had been healed by a miracle.

The remaining small pictures by Fra Angelico in this room represent scenes in the Life of Christ, a pictured gospel in fact, all worthy of the most careful study but not as typical of the spirituality of Fra Angelico as the mystical studies in San Marco, neither are they as fine technically as the small panels in the Uffizi.

No. 266.—This large picture of the "Last Judgment" is deservedly one of the most popular of Fra Angelico's works, for although it shows his limitations in his attempt to depict a hell, the dismal completeness of the failure emphasises the sweetness of the heaven, where in a gay garden, saints embrace, and monks crowned with roses

joyfully dance with angels among the flowers. All have renewed their youth, there is no sign of any remembrance of sorrow.

No. 166. La Deposizione. — This highly coloured picture is said to have been painted for a very dark church; it lacks the usual delicacy of Fra Angelico's work. The three pinnacles were painted by Lorenzo Monaco.

## SAN MARCO.

As we pass through the modern turnstile placed at the entrance of the Cloister of San Marco, immediately facing us is a fresco of the Crucifixion by Fra Angelico. The profound feeling in this simple composition must appeal to everyone, there is no attempt to represent the event as it really happened, no realistic background, no spectators, only a beautiful deep blue colour, ungradated, behind the figure on the Cross. The Cross itself is raised on a slight mound and at the foot kneels St Dominic. The simplicity of this composition shows us so convincingly the spiritual nature of Angelico, so impressed was he by these great events in the world's history that time was nothing to him, the Crucifixion was as real and as present to the fourteenth century monk as it had been to St John. He therefore felt it was no anachronism to place St Dominic at the foot of the Cross.

Fra Angelico, like all Dominicans, was a preacher, he felt the necessity of enforcing the doctrines of the Church, even in his pictures. The Franciscans, on the contrary, wished for illustrations of stories in sacred history; Giotto did this to perfection, and won immortal fame; the mys-

tical Dominican monk won equally everlasting fame by depicting the spiritual aspect of the same events.

Over the door on the left of this fresco of the Crucifixion is the famous imaginary portrait of St Peter Martyr, one of the principal saints of the Dominican order. He was born at Verona about 1205, became a zealous disciple of St Dominic and was persuaded by the saint to join his order at the early age of fifteen. Peter became a successful preacher and was made Inquisitor-General under Pope Honorius III. By the vehemence of his words he made many enemies and was killed by them as he was passing through a forest. He is generally represented with a wound in his head, that being the manner in which he met with his death.

In Fra Angelico's fresco he is thinking, not speaking; his finger is placed on his lips to enforce silence; in the other hand he holds a book and pen. It is the thinker rather than the preacher that Fra Angelico has chosen to represent.

Over the door facing this is the fresco of Christ rising from the tomb, and if we con-

tinue our walk round the Cloister we come to another door over which is the beautiful representation of two Dominican monks welcoming Christ in the guise of a pilgrim.

It is a pity that the white-wash, so loved by Italians, has not been applied to the hideous paintings which surround these beautiful studies.

The entire wall of one side of the chapter-house is covered by a painting of the Crucifixion, and fortunately in this case the surrounding walls are plain and undisturbing. The figure of Christ is finer in the Cloister Crucifixion. In this larger representation it appears at first to be weak both in modelling and outline. The two thieves on the contrary are realistically modelled and convincing in their solidity. It is as if the artist had tried to produce an emblem of spirituality and etherealness in the figure of Christ, and if we divest ourselves of the art student attitude and cease to criticise the material aspect, we may be given grace to see how this pale and ethereal figure with outstretched arms does indeed represent the Son of God. The spiritual meaning is emphasised by the drawing of the white pelican above, who with outstretched wings feeds her young. And as the young birds crowd round the mother breast so men of all centuries crowd round the foot of the Cross, where the only historical figures introduced are the three Maries and St John. St Dominic is the most prominent figure

followed by St Jerome, St Francis, and many others. The ornamental border with the floating scrolls helps the composition, as does also the conventional row of portraits below, all of which represent Dominicans.

If we now ascend the staircase, walk through the corridor, we come to the rooms of Savonarola. In the inner one is preserved another painting of a Crucifixion by Fra Angelico; it is on a banner, and was always carried before the great Reformer when he preached to the people.

The cells are all decorated with frescoes either by Fra Angelico or his pupils, and are worthy of study. There are fourteen paintings of the Crucifixion and many other scenes from the life of Christ, one of the most notable being "Christ Buffeted." It has been said that no European painter has ever succeeded in producing a picture intrinsically spiritual; this is surely one of the nearest approaches we have to the painting of a spirit, showing the triumph of mind over matter. The figure of Christ is placed high on a throne. He sits in serene

stillness. The handkerchief bound over the closed eyes is transparent; one hand holds a globe, the other a sceptre.

A crown of thorns encircles the head, but no bodily wounds are visible. We feel the serene figure on a different spiritual plane from the Roman soldiers whose jeers and blows are indicated by scornful faces and smiting hands, suggesting a more transient world.

## BALDOVINETTI

(1427-1499)

When Hogarth, perhaps the only English painter uninfluenced by foreign artists, scoffed at the stupidity of English patrons in spending money on paintings by obscure Italians, he described them as saying in an affected manner: "'Tis a fine piece of Alessio Baldovinetti in his third manner."

Baldovinetti was undoubtedly a distinguished artist, and one of the most eager experimentalists in paint of the fourteenth century, clearing away many technical difficulties preventing the painters of that time from successfully representing their ideas. He is said to have been the pupil of Uccello, an enthusiastic student of perspective, and this surmise is borne out by Baldovinetti's use of his knowledge in representing elaborate realistic landscapes as a background to his subject pictures. Another surmise that he worked at one time under Domenico Veneziano upon some frescoes in the chapel of S. Egidio, in Sta. Maria Novella, would explain similarities between his work and Piero della Francesca's, who was working there at the same time. He was too much of an experimentalist to be financially successful; and when he was old, being very poor, he entered the hospital of S. Paolo and there died. The influence he had upon his contemporaries and especially upon Verrocchio and Pollaiuolo was great, and it has been suggested that through them he influenced the great master—Leonardo da Vinci.

## UFFIZI

No. 56. THE ANNUNCIATION.—Probably an early work painted before Baldovinetti began his experiments in technique, and consequently it is in much better preservation than his later paintings. There is a certain charm in the open-air feeling of the picture, emphasised by the rush with which the smiling, fair-haired angel approaches the Virgin, who stands by her reading-desk near a doorway.

No. 60. THE MADONNA AND SAINTS is one of Baldovi-

netti's best pictures. In the centre sits the Virgin with the Child on her lap; an elaborate carpet is spread over the flowered grass, the pattern being carefully drawn in perspective; behind her is a beautiful brocade, above which are seen the tops of trees. On the Virgin's right hand are St John the Baptist and the physician saints, Cosmo and Damian. On her left St Lawrence and two other figures that it is not easy to identify. Two monks —one a Dominican and the other a Franciscan—kneel in front. The work throughout shows skilled craftsmanship, St Lawrence's brocaded robe being especially fine.

## ACCADEMIA

No. 159. THE TRINITY.—Curious little angels draw back curtains to display the mystery of the Trinity. Within a glory of golden rays and grey clouds, through which fly red-winged cherubim, is seen the Father supporting the Son on the Cross; above the head of the Son the Holy Dove hovers. In the foreground kneel two saints and two child angels. The surface of this picture is so ruined that it is impossible to judge it fairly, but from what is left we conclude that originally it was more interesting for the merits of its technique than for any deep spiritual feeling.

No. 33.—The marriage in Cana, the Baptism, the Transfiguration. These small pictures are officially ascribed to Fra Angelico, but they are thought by modern critics to be the earliest examples existent of Alessio Baldovinetti's work, and if it is so they show how eminently artistic his temperament was before it was overpowered by the passion for scientific research.

## SS. ANNUNZIATA

In the entrance court of the Church of SS. Annunziata can be seen the ruin of what was once probably one of the most beautiful frescoes in Florence; fortunately the composition, which is very original, can be completely understood. A ruined building stands on the summit of an elevated rock; beyond is a vast plain which appears to extend for many miles before it reaches the distant mountains; it is dotted with trees and buildings, and winding roads help to give the feeling of space, a new endeavour at that time. The ruined building has been converted into a manger; ivy climbs the walls, and orange trees flourish in its shelter. The figures are almost entirely obliterated; we can only judge of their beauty by the contours. The Child lies on the ground parallel with the edge of the picture. Mary kneels at His feet; with the exception of the beautiful green lining of her cloak, and her fair hair, all the colour has disappeared. St Joseph, with water bottle and bag, sits near clasping his knees. Two shepherds in the plains listen to the choir of angels in the sky, and on the right the same two figures are seen approaching the Holy Child.

## S. MINIATO, PORTUGHESE CHAPEL

The composition of this fresco is exceedingly simple. A stone seat with a high back is daringly drawn across the whole width of the picture; it is divided into oblong spaces of different coloured stones, divided by a severe moulding. Mary is sitting at one end of this bench; her face and neck are beautifully modelled. As in the Uffizi picture a rich brocade is hung behind the Virgin's head, and an elaborate carpet is placed under her feet. On the opposite side of the picture is the kneeling angel, with outstretched

wings and reverently folded hands, the fair hair falling in regular curls and giving a look of dignity to the face. The dress is somewhat damaged, but in what remains we can trace a beautiful gold embroidery. Trees decorate with their upright forms the space of blue sky seen above the bench. It was a happy thought of the early painters to represent this mystical scene in the open air, sky above and flowers below.

## BAROCCI

(1528-1612)

Barocci was court painter to the Duke of Urbino; his first teacher was his father, who was a sculptor. Barocci afterwards went to Pesaro and copied some of Titian's pictures. He also visited Rome and spent some time in studying Raphael's work. His paintings, admired by his contemporaries, little esteemed now, are included here for the sake of their subjects. Reynold's remark about them was just; the English painter observes that he "falls under the criticism that was made on an ancient painter, 'that his figures looked as if they fed on roses.'"

### UFFIZI

No. 1119. Francesco Maria II., Duke of Urbino.—The grandson of Francesco Maria I., whose portrait by Titian is in the Uffizi. He succeeded his father, Guidobaldo II., as Duke of Urbino in 1574, aged twenty-five. Three years previously he had married Lucrezia d'Este, but

the marriage was an unhappy one, and the two agreed to lead separate lives, Lucrezia returning to her home at Ferrara. After her death the duke yielded to the persuasions of his subjects and married again; his second wife was Livia della Rovere, by whom he had one son, the dissolute Federigo, an account of whom will be found under "Sustermans," the artist who painted Claudia de' Medici, the wife of Federigo. Francesco Maria outlived his son, dying when he was eighty-three years old; he had a cultured and philosophic mind, loving retirement and study. He was only fifteen when he went to Venice, but at this early age his love of art was so remarkable that Titian noticed it and Verdizzotti celebrated his precocious judgment in a sonnet. His love of solitude was almost morbid; fitted for society by personal attractions, he yet desired to live in solitude and give all his attention to his library and garden. He has been much blamed for resigning all his public duties to his son when the latter was only seventeen years old. Nothing could be more admirable than the advice he gave the young man in a treatise he wrote for his benefit, but precept and practice were far apart, and the child, who appears to have been intelligent and lovable when quite small, was utterly ruined by indulgence. In his youth Francesco Maria was a keen soldier and sportsman, but he was crippled by gout in early manhood, and suffered so much during his later years that he was incapable of doing anything for himself, and had to be fed like a child. When he was young he chose the motto, "Quies in sublime" = There is quiet on the heights, with an emblem of a flame vanishing into air; after he succeeded to the dukedom he seems to have felt some need of excuse for finding

too much quiet there and chose a motto from Ovid's Metamorphoses, "Ponderibus librata suis" = Poised by its own gravity.

## PITTI

There is another portrait of Francesco Maria by Barocci, No. 162, in the Pitti Gallery, also a portrait of the infant Federigo by the same artist, No. 55. In the gallery between the Uffizi and Pitti there is an interesting but less attractive portrait of Federigo, painted when he was five years old. It is by an unknown artist; the child holds a falcon on his hand, and a white dog sits at his feet, and the face shows a loss of innocence.

# BARTOLOMMEO

(1475-1517)

FRA BARTOLOMMEO was the friend of Raphael, the follower of Leonardo and. Michel Angelo, and the disciple of Savonarola, and we might reasonably expect much in his work that would interest and charm, but in looking at the bulk of his pictures we are disappointed; it is only his very early work that satisfies, and if we compare this with his later productions we realise how he was ruined by his competition with his more gifted contemporaries. Instead of saying with the monk of long ago: "My cup is small, but I drink out of my cup," he tried to drink from the bowls of such giants as Raphael, Leonardo, and Michel Angelo, and thus all his powers were swamped.

Born at Savignano, near Florence, of poor parents, he began his studies as a small child, showing extraordinary aptitude for drawing. In character gentle, quiet, and conscientious, he seems to have lacked the strength of mind to trust entirely to his own judgment, for although he did not hesitate to plan heroic deeds, he had not always sufficient confidence in himself to carry them through, as the following incidents will show.

Picture the scene at the monastery of San Marco—the place besieged by an excited mob of men hostile to Savonarola. Five hundred of the preacher's friends resolve to defend the building; one of them is the painter, Bartolommeo. Terrified when he saw the dead and dying among the defenders, he fled. Then, ashamed of his fear, he made a vow that should he escape from the strife he would become a Dominican. After the fight was over he

took the vows, to the grief of all his friends, especially as he gave up painting. For four years he did not touch his brush, then, yielding to the persuasions of his fellow artists, he resumed it on condition that the convent should receive the result of his labours. Vasari tells us that he went to Rome, but that he was bewildered by the vast amount of beautiful work there, and soon returned to Florence, where he died.

## UFFIZI

No. 1161. Diptych.—In these small miniature-like pictures we see Fra Bartolommeo at his best, for although there is no representation of depth of feeling or insight into character, there is a gentleness and quiet about them which is pleasant. The "Circumcision" is a carefully balanced composition, the Child forming the centre; He is held by Mary and by the priest; Joseph holds a lighted candle, and women wail on either side.

The beauty of the little panel of the "Nativity" depends principally on the exquisite landscape which reminds us of Perugino and the Umbrian School.

Nos. 1126 and 1130. Life-Sized Studies of Job and Isaiah.—One is an old man and the other young, and that is all there is to be said about them; there is no attempt to represent the character of the two men; it was considered sufficient to paint their names on the pictures, inscribing scroll and tablet with words from the books bearing respectively the name of each.

There are many works by Fra Bartolommeo in the Pitti and also in the Accademia, but with two exceptions they do not call for any special remark. One is the portrait of Savonarola in the latter gallery, No. 172, which is interesting as having been painted by an artist who knew the reformer well; he has chosen to represent him as St Peter Martyr. To the English spectator the face curiously recalls the great writer who has made Savonarola known to English readers in her novel of Romola. The other is a head of Christ, painted in tempera, No. 377, Pitti Gallery, which shows much tenderness of feeling, but, considering the excellence of Fra Bartolommeo's pen and ink drawing, it is surprisingly weak in beauty of line.

## BEGA (CORNELIUS)

(1620-1664)

Bega was born at Haarlem, and was trained as a painter by Adrian van Ostade. In some ways he is superior to his master; his drawing is better, and he had a much keener sense of beauty. Like so many of the Northern painters he was an etcher of some merit.

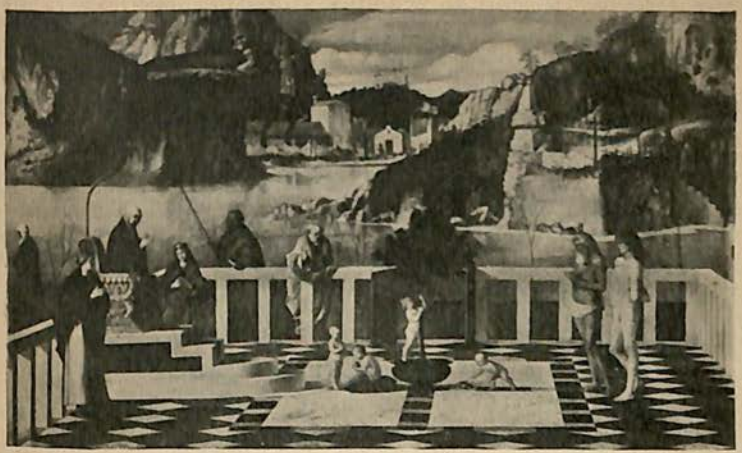
No. 986. The Guitar Player.—In draperies of steely

grey, lavender and dull yellow, sits this solitary lady playing her guitar. In the type of face and manner of painting there is much that reminds one of the modern Belgian—Alfred Stevens. It would be easy to weave a romance about this beautiful picture if it were not for its prosaic companion, No. 969, "The Lute Player," which, although equally beautiful in colour and technique, is so obviously arranged in a studio.

## BELLINI (GIOVANNI)

(Died 1516)

The three members of the Bellini family occupy an important position in the history of Venetian painting. The father, Jacopo, was a pupil of Gentile da Fabriano during the time he worked in Venice, and he afterwards followed his teacher to Florence. As nearly all Jacopo's work has perished, he is principally remembered as the father of the two gifted men, Gentile and Giovanni Bellini. Gentile worked on the same lines as his father, and he had extraordinary skill in decorating large spaces with pictorial scenes. Giovanni occupies a higher place. He threw off the severe style of the earlier painters, and became the skilled producer of beautiful religious pictures. In the subtle spiritual feeling of his work he is only equalled by Mantegna, who had married his sister, Niccolosia. In the beauty of form and colouring in his pictures he is quite unrivalled by contemporary artists. The date of his birth is unknown, but he was a very old man when he died in 1516.



## UFFIZI

No. 631. Allegory of Tree of Life is the only picture in Florence by this celebrated Venetian artist, the enigma of its meaning adds to the fascination of the exceeding beauty of the rendering of the scene. The opalescent lake, surrounded by steep mountains, buildings and woods, possibly represent the world and its difficulties, through which all must travel, the centaur being a common mediæval symbol of vicious inclination and the hermit sitting in his cell, the mediæval idea as to the best refuge from such temptations. The railed-in court in the foreground is evidently the entrance to Paradise; the gate is guarded by St Peter and St Paul. On the left the Virgin is sitting on a throne, women saints standing by her; facing her on the opposite side of the court are St Sebastian and Job. New-born souls in the form of little children shake down fruit from the Tree of Life—that fruit which was mercifully forbidden to Adam and Eve,

but which may be enjoyed now by those who have the right to pass through this court into the Paradise beyond.

## BENOZZO GOZZOLI
(1420-1498)

THE son of a doublet-maker, Benozzo Gozzoli never ceased to take an interest in clothes—in fine clothes, that is, and in all gorgeous things. The pupil of Fra Angelico, he inherited his master's skill in technique, but chose for his part to represent elaborate brocades, jewelled armour, and everything appertaining to worldly magnificence, thus differing widely from Angelico, whose aim was to embody his mystical dreams of heaven. Benozzo Gozzoli was one of the first painters of secular subjects. His work is of the greatest value to the student of the Renaissance, as bringing vividly before him the people of that day. And Benozzo's studies were not confined to one town; he wandered up and down the country, leaving behind him painted walls which still delight the lover of picture-stories. He went to Rome and Orvieto with Fra Angelico, and from thence to Montefalco, San Gemignano, and finally to Pisa, where he executed his greatest work.

### PALAZZO RICCARDI

PROCESSION OF MAGI AND ANGELS.—Cosimo de' Medici built a sumptuous palace for his family in what is now called the Via Cavour. The architect was Michelozzo Michelozzi. Brunelleschi had also sent in designs, which were, however, so magnificent that Cosimo rejected them, fearing to rouse the envy of his neighbours if he carried

out such a plan. It would appear from the position of the chapel and its want of light that it was not originally planned in the design for the palace, but was an afterthought, and as there could be little beauty in the form of its architecture, it has been suggested that Cosimo resolved to make it as beautiful as possible by wall decorations, and the artist he chose to carry out this scheme was Benozzo Gozzoli, who succeeded in turning the dark walls into a veritable fairyland. It is not known whether it was the patron or the artist who suggested the subject, which is nominally the "Adoration of the Child Christ," but in reality a pageant of splendid kings and courtly knights travelling through beautiful valleys and over hillsides covered with flowers, and here and there woods of cypress and pine trees; neither is it known whether the hymns composed by Lucrezia, Cosimo's daughter-in-law, were inspired by the paintings, or whether the artist endeavoured to illustrate the ideas of Lucrezia. There is certainly a connection between the two. A book containing some of these charming songs can be bought in the chapel.

The two sides of the alcove are painted with figures of angels, some kneeling with folded hands, others standing and singing; above are angels flying in the sky. They are very worldly spirits, with gay childish faces, but pleasant to look upon as is also the varied country that forms the background. The procession of kings contains many portraits, some of them we are fortunately able to identify. Cosimo was anxious to commemorate the visit of the Greek Emperor, John Palæologus, who was magnificently entertained within this palace. Benozzo had undoubtedly seen him and his oriental attendants, and the first two kings are probably accurate portraits of Joseph, the venerable Patriarch of Constantinople and the

Emperor. The young king on the white horse is said to represent Lorenzo the young grandson of Cosimo, afterwards so celebrated as Lorenzo il Magnifico. The group following him contains many portraits. The rider who rests his hands on the neck of his horse and who wears a red cap is probably Piero, the father of Lorenzo, and the old man riding on a mule is said to be Cosimo himself. In the crowd of attendants behind is one man with the legend on his cap, "Opus Benotii," and this is a portrait of the artist. These brilliant paintings, enlivened with so many incidents, are invaluable to us, for although they are not of the highest artistic merit they are true pictures of the life of the time. Benozzo wrote to Cosimo, "I am working with all my might, and if I fail, it will be from lack of knowledge, not from want of zeal." And he did not fail simply because he did his utmost, and delighted in doing it.

## BORDONE

(1495-1570)

PARIS BORDONE is the best known of Titian's pupils, but he was unfortunately influenced later by Michel Angelo; and all artists who attempted to imitate this great master ruined their own style without being able to emulate his. Bordone belonged to a noble family of Treviso, and was very popular as a portrait painter. He was invited to the French Court by Francis II. and was knighted by him. His work is of unequal merit, but he is always a splendid colourist, and many of his portraits show much refinement of feeling. His masterpiece is in the Venetian Academy, "The Fisherman presenting the Ring of St Mark to the Doge."

## UFFIZI

No. 607. PORTRAIT.—This brilliant portrait of an unknown man was evidently painted to commemorate some romantic episode, for through the open window is seen a lady welcoming the god of love who is bringing her a letter. Whether this is for or against the happiness of the original of this portrait it is impossible to say, his stern expression and the attitude of his hand on his sword would lead one to think that he is betrayed, only that it is not probable that a man would choose such a moment to be recorded permanently in his portrait. Possibly his expression is only one of anxiety as to how his letter may be received, and the jewelled crown and ring on the table, near which his right hand rests, may be offerings for the lady he loves.

## PITTI

No. 109. PORTRAIT OF A WOMAN.—This portrait of a woman with brown eyes and fair hair, wearing a crimson gown, bears a strong resemblance to the portrait by Bordone in the National Gallery, London. It has been suggested that the latter picture represents Bianca Cappello, the Venetian, for sometime the mistress and afterwards the wife of Francesco de' Medici, but it bears little resemblance to the portraits of her in Florence painted by Bronzino.

No. 326. POPE PAULO III.—Alessandro Farnese belonged to a noble Roman family. As a cardinal he received the nickname of Cardinal Petticoat, as it was said that he owed his promotion to the fact of the admiration of Pope Alexander VI. for his beautiful sister Giulia. However, he

made a very good cardinal, and upon the death of Clement VII. was elected Pope in 1534. He strove to preserve the peace of Italy by steering a middle course between the policies of Charles V. and Francis I. His condemnation of slavery shows a mind in some respects in advance of his age. That he was cultured is proved by his patronage of artists, who owed much to him, and he is one of the few Popes who was lamented by his people when he died. In this portrait of him, unhappiness is the most marked characteristic. His later years were made wretched by the infamous behaviour of his grandsons, and he is said to have died suddenly in a fit of passion caused by some of their misdoings.

## SANDRO BOTTICELLI
(1447-1510)

VERY little is known of Alessandro Filipepi, called by his contemporaries Botticelli, and by that name familiar to us. A few stories of little importance are told by Vasari. Leonardo da Vinci in his writings once mentions his name—il nostro Botticelli—and describes his contempt for landscape painting; and in the official returns of the households of Florence his father describes his

fourth son as being a painter "quando vuole." These words "when he likes" point to the truth of Vasari's story that he was difficult to teach as a child, and would only learn when he chose. His father, realising this, was guided by his wishes, and apprenticed him first to a goldsmith, and afterwards to Fra Filippo Lippi. Here again Vasari's story that he became a favourite pupil appears to be true, as Lippi called his only daughter, born about this time, Alessandra, and at his death his young son Filippino was confided to the care and artistic upbringing of Botticelli. However, it was his later masters, Verocchio and Pollaiuolo, who influenced him more than the artist monk, but the influence which is most discernible is that of the master of the Renaissance, Leonardo da Vinci.

Both had supreme power in representing movement. All Botticelli's pictures have this characteristic, equalled by Leonardo's unfinished "Epiphany" in the Uffizi, but by no other artist of the fifteenth century. Both had extraordinary vitality—we may almost say that they were creators of living types, producing in us a feeling of mystery and awe; and it is only Botticelli who has attempted to rival Leonardo in representing the inexhaustible fascination of a woman's smile. All Italians of the fifteenth century had the power of expressing rhythm in a picture, but Botticelli excelled his contemporaries. To realise this contrast between the Italians and other painters

of this period, it is only necessary to compare the "Adoration" by Van der Goes, in the Uffizi, with any Italian picture of the same period. The Flemish picture is a masterpiece of its kind, but it altogether lacks the "music" which delights us in the Florentine pictures of the fifteenth century.

In 1481 Botticelli was invited to Rome to paint part of the Sistine Chapel, where his beautiful frescoes may still be seen. It was probably on his return to Florence that he painted his series of classical pictures for the Medici family; these subjects were entirely given up a few years later when he came under the influence of Savonarola. He then turned his attention to religious subjects, trying to embody the preacher's conception of the Virgin as a mother, under the shadow of a prophetical foreboding of woe to come. Savonarola had dwelt on her outward appearance as announcing the awed expectation of a tremendous destiny, rather than pure joy in her first-born Son.

It was probably about this time that he wrote his commentary on Dante and drew the beautiful illustrations to the poem. The commentary has disappeared, but the drawings, once the property of the Duke of Hamilton, are now in the Museum at Berlin, excellent reproductions can be seen at the British Museum.

In 1503 Botticelli was one of the committee of celebrated artists chosen by the Florentines to decide where Michael Angelo's "David" was to be placed. After that date we have no further record of him until the fact, briefly stated, that he died on a May morning in 1510, was buried in the family vault of the Filipepi in the Church of the Ognissanti. These are all the facts that we have to help us to construct the character of Botticelli,

but much may be learnt from the careful study of his pictures, and it may help us to a true understanding of his work to remember the following prayer, said to have been composed by him: "Oh, King of Kings, and Lord of Lords, who alone rulest always in eternity, and who correctest all our wanderings. Giver of melody to the choir of angels, listen Thou a little to our bitter grief, and come and rule us, Oh Thou highest King, with Thy love which is so sweet."

## UFFIZI

Nos. 1156 and 1158. JUDITH, HOLOFERNES.—The story of Judith is to be found in the Apocrypha, it was written about 68 A.D. Modern critics regard the book as a romance written with a patriotic and moral purpose. It relates how Bethulia, the hill town where Judith lived, was besieged by the army of Nebuchadnezzar under the command of his able captain Holofernes. The inhabitants gave up hope when the enemy succeeded in cutting off their water supply. Judith, the widow of Manasses, appeared before the governors with a plan of deliverance begging them to trust in God and not to attempt to "bind His counsels." They were struck by the wisdom of her speech and hoped for temporary relief — "the Lord will send rain to fill our cisterns." Judith's gigantic scheme for the destruction of the host of Holofernes was

beyond their comprehension. Judith prayed earnestly, and then putting off her widow's robes, dressed herself in the "garments of gladness" and accompanied by her waiting-woman entered the hostile camp. She is at once taken to the general who is so much struck by her beauty that his suspicions are disarmed, and she promises to deliver her people into his hands. Holofernes gives a great feast, and when he is overcome by wine, and left alone with Judith, she cuts off his head, and returns with her waiting woman to her own land. Following her advice the Israelites make a sudden onslaught on the enemy, who are panic-stricken when they discover the loss of their captain and are completely routed by the Israelites.

This picture of Judith returning from the camp of Holofernes, painted when Botticelli was quite young, might be taken for a representation of triumphant youth. Rarely in painting has anything been seen so characteristic of the grace and springing vitality of girlhood as this slim figure in the blue gown speeding along the hillside. The head, with its curled golden hair, jewelled and triumphant, but the fair young face showing that diffidence which in older days was one of the charms of youth. She is followed by the handmaid who always waits on the young and carries the burdens. Judith has the sword of action and the olive branch of peace; it is the faithful, middle-aged waiting-woman who carries the gruesome head and the pots of sustaining water. And, as is always the case in Botticelli's pictures, the background intensifies the feeling of the figures, here spring and morning are in the air, and the fresh wind blows, giving the effect of movement, which is one of the charms of this small picture.

Botticelli was not an illustrator in the modern sense of the word. He seized the essentials, and vividly repre-

sented them, but he ignored many of the details, sacrificing mere material accuracy for spiritual truth. For instance, the figure here represented is certainly too young for the Judith described in the Apocrypha; this is not a woman who has mourned for her husband for three and a half years, lived in a tent, and fasted much and worn sackcloth. But by representing her as a fragile young girl, Botticelli has conveyed better than any other painter of this favourite subject the contrast between the deed and the doer, thus emphasising the fact which Judith realised so fully, that she was only an instrument in the hands of a higher power —"Give into my hands the power which I have conceived," was her prayer.

Botticelli has been faithful to the text in the portrayal of the handmaid; here is the capable bondwoman of Judith "that had the government of all that she had." Rarely has the intercourse between two souls been so wonderfully delineated as in these two faces, and the equality of the greatness of their spirits is recognised and only emphasized by the difference in their outward appearance—the delicately attired Judith and the swarthy, coarse-featured handmaid have between them wrought the deliverance of their country.

The book of Judith was evidently an allegory, Judith being the captive Jewish nation, and Holofernes representing the conquering Romans. The unsettled state of Florence during the life of Botticelli, and the ardent Florentine desire for freedom, may have inspired him to paint this picture. It is interesting to contrast this early picture with the last Botticelli painted, the "Nativity," No. 1034, in the National Gallery, London. The Greek inscription on this picture has been translated as follows: "I, Alessandro, painted this picture during the confusion

of Italy at the end of the year 1500 . . . in the time when the Devil was let loose for the space of three and a half years." This undoubtedly refers to the martyrdom of Savonarola, that had happened three and a half years before the date mentioned in this picture. The early picture of Judith commemorates the defeat of an earthly power, the latter picture the mystic victory over evil itself. In the "Judith" and the companion picture of "Holofernes," all the material facts are insisted upon—the painfully realistic headless body of Holofernes in the last named picture; in the "Judith" the stained sword and the ghastly head. In the National Gallery picture Evil is conquered, not by a visible sword, but by the love radiating from the centre of the picture in the form of a little child.

It is interesting to remember that these two pictures of the history of Judith were once the property of the notorious Bianca Capello, who evidently admired the Jewish heroine, as she chose to have her portrait painted as "Judith" in the large picture by Bronzino of the "Descent of Christ into Limbo." The figure on the right with a sword in her hand represents Judith. A study of the head of Bianca, by Bronzino, is also in the Uffizi, and her history can be read in this catalogue under Bronzino, No. 1183.

The companion picture 1158 shows the interior of the enemy's tent. Naked and headless lies the once powerful Holofernes, there is no sign of struggle or contortion in the well-developed form, and its stillness is accentuated by the emotion expressed in the surrounding figures, all moved by one common impulse of grief. The composition is much helped by the white horse and the pale morning sky seen through the lifted blue curtain of the tent, they not only balance the pale figure and white bed, but the

act of letting in the morning light heightens the horror of what has been done in the hours of darkness, and the horse and his rider bring to our minds a vision of the hosts outside the tent who have lost their captain. It is always so with Botticelli's work, other painters delight our eyes and give us a sensuous feeling of pleasure, others again rouse in us religious emotion, but he is able to stimulate our minds.

No. 39. THE BIRTH OF VENUS.—Tradition has handed down to us the story of how Simonetta Vespucci allowed Botticelli to draw from her undraped figure, and the legend is that after immortalising her beauty in three pictures he ceased to paint from the nude. Simonetta Cattanea of Genoa, married the Florentine, Marco Vespucci; she was much beloved by Giuliano de' Medici and apparently by the whole of the Medician Court. It was the custom in those days to choose someone to be the personification of all virtues, and the receiver and excuse for innumerable sonnets and poems. The following translation by J. A. Symonds is from the commentary on a sonnet, both being written by Lorenzo de' Medici at the time of the early death of Simonetta:—

"Night came, and I, with a friend most dear to me, went communing about the loss we had all suffered. While we spoke, the air being exceedingly serene, we turned our eyes to a star of surpassing brightness, which, towards the west, shone forth with such a lustre as not

only to conquer all the other stars, but even to cast a shadow from the objects that intercepted its light. We marvelled at it for a while; and then, turning to my friend, I said; "There is no need for wonder, since the soul of that most gentle lady has either been transformed into yon new star or has joined herself to it. And if this be so, that splendour of the star is no wise to be wondered at, and even as her beauty in life was of great solace to our eyes, so now let us comfort ourselves at the present moment with the sight of so much brilliance. And if our eyes be weak and frail to bear such brightness, pray we to the God, that in her deity, to give them virtue in order that, without injury to our sight, we may a while contemplate it."

All that is known of Simonetta is here dwelt upon in the belief that her personality was the force which inspired Botticelli's three allegorical pictures:—"The Birth of Venus" (Uffizi), "Mars and Venus" (Nat. Gallery, London), and "Spring" (Accademia), all three being commissions from the Medici family. Botticelli, at this period, was probably spending many hours in the Medici gardens, listening to translations from the Greek poets and watching the gaily-decked women of the Medici Court with their quaintly-flowered robes and elaborately dressed hair, adorning themselves with garlands of myrtle and roses. The artist in these pictures has reproduced, for those who have eyes to see, the very atmosphere of the Renaissance.

In this picture the figure of the newly-born goddess is painted light against light for she is of the radiancy of the morning; behind her the dawn is in the sky and the dawn is also in her face, for we see the expression rather of an unawakened soul than of sadness, there is a touch of reluctance in her expression and the effect is of a fair

creature awaiting the full arousing which is to bring it into a complete personality. The wind gods are driving her to the shore, their force is undeniable, in one moment she will reach the land, her fate is as inevitable as that of the falling roses. The thick conventional cloak will cover her, the floating hair will be braided and veiled, her path will lie among those stiff and pillar-like trees which are now bearing their spring blossoms. In the picture of "Primavera" she is in a bower of the same trees, but the ripe fruit then hangs on the boughs. A thoughtful student of Botticelli's work must come to the conclusion that there is a continuity of narrative in the three pictures, and it is suggested that they are a history of womanhood painted in commemoration of Simonetta.

If we follow out this idea, space must be given in this catalogue for a few words on the "Mars and Venus" (National Gallery, London.) Again there is the grove of trees, but sea and sky are almost shut out by the mischievous little elves, embodiments of evil, the knowledge of which is clearly visible in the face of Venus. She is now fully awakened and fully draped, experience has changed the wistfulness of expression, which characterised the new born Venus, into a deep sadness, the cause of which is not far to seek. Her companion, the sleeping Mars, is neglectful alike of duties and dangers; hornets buzz round his head, imps play with his armour, one trumpets loudly in his ear, but he will never awaken and Venus will never sleep. Her face expresses mystic dejection. "What," she seems to sigh forth, "are we to the world"? What is this bond which the mediæval church has striven to annihilate, and which an elder world rises from the dead to sanction, to emphasise, to exaggerate? Something irresistible and victorious, no doubt, but also

something wrought up with disappointment and death. The warrior has succumbed to the enfeebling, unmanning influences that surround the strong man when he surrenders himself to that attraction which belongs to the external, and perishes with the morning of life.

If we agree that Venus represents Simonetta, it is natural to assume that Mars is a portrait of Giuliano whose portrait will also be found in the picture of "Spring" in the Accademia and the article under that heading should be read in connection with this picture.

No. 1182. CALUMNY.—This famous picture was painted towards the end of Botticelli's life and by him presented to a nobleman of Florence, Fabio Segni, who was his intimate friend. Although it is an accurate rendering of the masterpiece of Apelles as described by Lucian, the vehemence and conviction with which it is painted induce us to think that it was the outcome of some individual injustice. And it has been suggested that the feeling was caused by the serious charge made against Botticelli that the picture of the Assumption designed by him for Matteo Palmieri contained heretical opinions. The authenticity of this picture which is now in the National Gallery, London, has been much discussed by critics, it was probably painted by pupils from Botticelli's designs.

In the following translation of Lucian's description of Apelles' picture, it will be seen how exactly Botticelli carried out the scheme of the Greek artist:—

"On the right hand side sits a man with ears almost as large as Midas's, stretching forth his hand towards the figure of Calumny, who appears at a distance coming up to him; he is attended by two women, who, I imagine, represent Ignorance and Suspicion. From the other side approaches Calumny, in the form of a woman, to the last degree beautiful, but seeming warm and inflamed, as full of anger and resentment, bearing a lighted torch in her left hand, and with her right dragging by the hair of his head, a young man, who lifts up his eyes to heaven, as calling the gods to witness his innocence. Before her stands a pale, ugly figure, with sharp eyes, and emaciated like a man worn down by disease, which we easily perceive is meant for Envy; and behind are two women who seem to be employed in dressing, adorning, and assisting her; one of whom, as my interpreter informed me, was Treachery, and the other Deceit; at some distance in the back part of the picture, stood a woman, in a mourning habit, all torn and ragged, which, we were told, represented Penitence. As she turned her eyes back, she blushed and wept at the sight of Truth, who was approaching her."

Botticelli possessed the singular power of representing the minds of the figures he painted, and the effect that the mind of one person has on another; his contemporary, Leonardo, is the only other artist who had this power. We hear a great deal in these days about mesmerism, brain waves and mental telegraphy—words representing something we but vaguely understand in the twentieth century, yet this quarto-cento artist could render it as visibly as the coiled hair and flowing draperies. Here is the feeble, almost tearful Judge, surrounded by beings who will compel him to do their will; he looks down and

is afraid to meet the eye of Envy who, with an imperious gesture, stretches out his hand towards the crowned Judge. It is curious to notice the contrast in the right hand of the Judge and the left hand of Envy, they are almost identical in position and yet how different in expression, the one supplicating, the other compelling. But it is not Envy alone who is influencing the Judge, Ignorance and Suspicion whisper their insidious advice into his ears—asses' ears, the painter has given him, but the effect of their advice would have been obvious without this detail. There is the same force about these evil figures that one feels in the rush of an incoming wave and there is no more power of resistance in the listening Judge than there is in a child's castle of sand.

Calumny is the inseparable companion of Envy—here we see the ragged yet masterful figure of Envy grasping Calumny firmly by the hand—she is his mate. The expression on her face is sly but the features are beautiful; her dress is elaborate, and to add to the attractions her golden hair is being decked with roses by her attendants Fraud and Deceit. Calumny carries in her right hand a lighted torch, the fire being symbolical of the speed with which Calumny spreads. With her left hand she drags along the helpless naked victim. The cloaked figure jeering at Truth represents something evil, probably Malice or Falsehood, she turns towards Truth, who appeals to Heaven. Truth is uninfluenced by the surrounding evil, naked and defenceless as she appears, the artist has been able to convey to us the fact that she alone of all that restless group is impregnable. The waves of ignorance and suspicion, deceit and fraud may toss against her, they will be unavailing for she draws her power from on high.

The background for this exciting scene is a beautiful renaissance building, through the lofty arches we see a calm sky and smooth sea. The full light of day floods every corner of the picture and is reflected from the many sculptured and gilded figures, all of which have probably a symbolical meaning.

No 1179. St Augustine.— The saint is writing in a curtained recess of cool grey stone, behind his head is a medallion of the Virgin and Child. He wears a fringed red cloak over his dark green robe; there is no sign here of mitre or authority of any kind. The position is very similar to the picture of St Augustine in Botticelli's large picture of the "Coronation" in the Accademia, only there the Bishop wears his robes. Here we have only the earnest student with his MSS. on the ground.

For history of the saint see article on Jerome and Augustine under Ghirlandaio.

1286. The Adoration of the Magi.— All early pictures of this subject followed the traditional composition, representing the whole crowd of worshippers in profile, the king and their followers taking up the greater part of the picture, the Holy Family, also in profile, being placed in a corner.

In 1478 Botticelli and Leonardo both had commissions to paint this subject and one of them was the originator of the new scheme of making Mary the centre of a pyramidal composition. Leonardo's picture was

never finished, but his beautiful design can be studied in the Uffizi. Botticelli's version is one of the most perfect of his works, and apart from its artistic merit it has great historical value, as it contains portraits of the principal Florentines of that period. We cannot choose a better moment for considering the great family of the Medici than when we stand before this picture, which contains three generations of their portraits. They were all personally known to Botticelli, although some died before the date of this picture and their portraits are therefore painted from memory.

Cosimo, the elder, kneels at the feet of the Child. This shrewd merchant, the founder of a great house, the beloved of the Florentines and named by them "the Father of his country" kneels in submission to a babe. We are so accustomed to this subject that we miss its full significance. Hatred of Mariolatry was the result of the Reformation, which in weeding away the evils that had grown round our religion, took away also much of its beauty.

In Cosimo we have a forcible instance of the many-sided character of the men of the Renaissance, for it was this disciple of Plato who endowed a hospice for the use of pilgrims in distant Jerusalem; built the church of San Lorenzo, and enlarged the church and monastery of S. Mark's in Florence. He made a large fortune by commerce, and lent vast sums to our own Edward IV. His interests were so wide that he corresponded at the same time with Cairo and London, and a cargo of Indian spices and Greek books were often imported in the same vessel.

Piero, the son and successor of Cosimo, only survived his

father five years; he was a martyr to gout, and his short reign was full of difficulties. The light he had was eclipsed by the glory of his father and his son, and an Italian writer has said that to be known as the father of Lorenzo is a sufficient title to fame. And yet as one can see from this portrait (the second kneeling king in the vermilion cloak) he was no weakling; he was much attached to literature, and continued his father's patronage to men of letters, many of whom dedicated their books to him.

Piero's brother Giovanni is represented in the kneeling figure of the third king.

The upright figure on the extreme left is Lorenzo, Piero's eldest son, afterwards known as the Magnificent. The second son, Giuliano, is on the right standing behind the third king. The stillness of the attitude and the downward glance of these two figures separate them from the keen restlessness of the surrounding groups. Inwardly brooding they both appear to be; this sad aloofness gives an appearance of truth to the tradition that Botticelli was commissioned by Lorenzo to paint this picture to be presented to the Church of Santa Maria Novella as a thank-offering for his escape from the Pazzi conspiracy. Lorenzo was only twenty-one years old when his father died. He had received the training of a prince, studying under the most learned men of his time, and visiting all the Italian Courts. When a boy he had had much intercourse with his grandfather Cosimo, who recognised the vigour and power of his mind. His mother, Lucretia, was also a remarkable woman, distinguished for her own writings. If Cosimo was called the father of his country, Lorenzo may justly be called the father of all artists and literary men; all were made welcome at his table. There

was no troublesome distinction of rank. Every person took his place in the order of his arrival, and whether they were painters, poets, sculptors or collectors, the host could converse on terms of equality with all. It was only in business capacity that he failed, and this book has nothing to do with that and the political side of his life, although a few words must be given to the conspiracy of the Pazzis, who jealous of the despotic rule of Lorenzo had plotted to murder him and his brother Giuliano. The Pope Sixtus IV. was acquainted with the whole plot, together with many other ecclesiastics. Lorenzo and Giuliano were attacked in the Cathedral where they had gone to attend high mass; the latter was mortally stabbed, but Lorenzo, helped by his friends, escaped, and great was his revenge. Although Lorenzo was only forty-three when he died, he had ruled with so much judgment, and had displayed such knowledge in all that concerned art and literature, that his name is more famous than any of his predecessors or successors. And whatever may have been his faults as a ruler he deserves the gratitude of all who are interested in painting for the help and encouragement he gave to artists. Of the remaining figures the only one that can be identified is that of Botticelli himself on the extreme right. The expression of the eyes is meditative and yet almost defiant; he is fully conscious of the power denoted by the massive features, long chin and square jaw. To realise this power we have only to study the figures in this picture. We could not have a group of heads more characteristic of that great period when men developed their individuality to the uttermost. The face of the youthful Virgin is a great contrast to this throng of men which includes politicians, poets and princes, and she is very unlike Botticelli's other versions of the divine Mother.

In this picture the artist has concentrated all his powers on the portraits of living people.

Nevertheless, as in all that Botticelli did, symbolism is discernible. Behind the Virgin, separated from her by rays of light, stands the watchful Joseph, beside whom are placed water-bottle, purse, etc.; he will supply all material needs. Botticelli never changed in this conception of Joseph as the earthly guardian. The background to the scene is a ruined building, surmounted by a wooden shed. Foliage springs from the crevices of the stones, and a peacock is perched on the outer part of the building. This bird was taken by the mediæval painters as a symbol of the resurrection, the old legend being that its flesh was incorruptible.

No. 1299. La Fortezza.—"A Lady knight" as Spenser would have called her. This picture was painted about one hundred years before the English poet wrote the "Faery Queen," and indirectly it may have influenced many of his descriptions, for Spenser was the friend of Raleigh, Sydney and Leicester, and surrounded as he was by the brilliant Elizabethan court he would often hear descriptions of that much visited country—the home of Botticelli. There is a great deal in common between Botticelli and Spenser; they both endeavour to represent the soul; they are keenly alive to the value of a personality, and in their different mediums they have equal skill in using the

human body as a means of representing the soul, its struggles and triumphs. The commonplace painter wishing to express Fortitude would concentrate all his efforts in representing the strength of the body, but the thinker realises that it is the Davids who conquer and not the Goliaths, that the mind will always triumph over matter. So this bravely attired lady is no Amazon; young and slender, all her strength lies in the power of mind, expressed by the broad forehead and brooding eyes; winged she is and jewelled, armed and throned, the sceptre in her hands—and yet, they are but the adjuncts to her power.

This picture painted for the Tribunal of Commerce in Florence was an early work of Botticelli's, as was also the Judith, and there is a great similarity between the two faces; this fact is insisted upon as some modern critics have denied the Fortitude to Botticelli, attributing it to Pollaiuolo. The authenticity of the "Judith" has never been questioned, and they are probably by the same hand.

No. 1316. THE ANNUNCIATION.—This beautiful picture is thought, by modern critics, to have been painted by a follower of Botticelli. It is referred to in this book in the note on the Annunciation by Verrochio.

No. 1269. MADONNA OF THE MAGNIFICAT.—The fascination of Botticelli's pictures is owing, in a great measure, to their originality. This subject of the Virgin and Child had in his day been treated by

innumerable artists; they had represented her as the queen of heaven, on her throne apart from humanity; or as kneeling and worshipping the Child; others again had represented the human mother caressing her baby. In the picture of this gracious being we have a combination of all three; the beautiful head with its heavy golden hair, partly covered by the folds of the transparent veil, is about to receive the crown. Regal as the figure is there is also much reverence and tenderness in the gracious bending attitude as she turns towards the book in which she is writing the "Magnificat." Who but Botticelli would have thought of depicting such an incident? The young creatures attending her are said to be portraits of members of the Medici family. In the distance is seen a clear sky, and a landscape of the valley of the Arno. All this beauty is but a framework for the Child. His face appears to concentrate and reflect all the light of heaven. Spare a few minutes to consider it, for in the whole world of art you will not find divinity so wonderfully expressed. Contrast the Child's face with the other faces in the picture—all spiritual and thoughtful, but overpowered by the omnipotence expressed in the face of the Son of God, as a candle is overpowered by the sun.

No. 1289. THE MADONNA OF THE POMEGRANATE.—On the same wall hangs another of these splendid circular panels. The "Magnificat" has been written and the book closed; behind the Virgin and Child stands the choir of angels,

holding lilies and baskets of roses. What is it they read in their open books? Not a song of thanksgiving but a prophecy of sorrow; when Mary's heart poured itself out in song, "My soul doth magnify the Lord and my spirit doth rejoice in God my Saviour," she was confronted with Life; now it is a vision of suffering and death she sees, and the following may possibly have been the words Botticelli had in his mind when he painted this sorrowful picture:—

"He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not. Surely he has borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed. —Yet it pleased the Lord to bruise him; he hath put him to grief: when thou shalt make his soul an offering for sin, he shall see his seed, he shall prolong his days, and the pleasure of the Lord shall prosper in his hand." —Isaiah liii.

The pomegranate, from which this picture takes its name, was a favourite symbol with Renaissance artists as it had been with the Greeks. Pater explains the emblem as follows:—

"This mystical fruit, which, because of the multitude of its seeds, was to the Romans a symbol of fecundity . . . to the middle age, became a symbol of the fruitful earth

itself; and then of that other seed sown in the dark under-world; and at last of that whole hidden region, which Dante visited . . . Botticelli putting it into the childish hands of Him, who, if men 'go down into hell, is there also.'"

No. 1154. Portrait of Piero de' Medici.—This brilliant picture of a youth holding a medal was at one time catalogued as a portrait of the celebrated Pico della Mirandola, but it is now generally acknowledged to represent one of the Medici family, probably Piero, the eldest son and the successor of Lorenzo il Magnifico. It is strange that Botticelli should have painted him holding a medal with a portrait of his great-grandfather, Cosimo, the founder of the greatness of the Medici family, for it was this Piero who humiliated the Florentines by the terms he made with Charles VIII. of France, and so enraged them that they banished him and his family from Florence. He had wished to govern Florence as a despot independently of the Signoria, a policy directly opposed to the government of his wiser ancestor, who, while being virtually an absolute ruler, had the astuteness to appear to the Florentines merely as a private citizen. The beautiful valley of the Arno painted behind this interesting portrait is singularly appropriate; it was from these banks Piero was banished, and although he made many efforts to return to his native city, he did not succeed, and he died

in exile, being drowned in the river Garigliano when he was fighting for the French against the Spaniards.

SPRING (Accademia). —There has been more discussion about the meaning of this picture than of any other in existence; we will preface the remarks we make upon it by quoting Rossetti's sonnet, although the charm of the mystery is there only emphasised and not enlightened :—

> "What masque of what old wind-withered New Year
> Honors this lady? Flora, wanton-eyed
> For birth, and with all flowrets prankt and pied:
> Aurora, Zephyrus, with mutual cheer
> Of clasp and kiss: the Graces circling near,
> 'Neath bower-linked arch of white arms glorified:
> And with those feathered feet which hovering glide
> O'er Spring's brief gloom, Hermes the harbinger.
>
> "Birth bare, nor death bare yet, the young stems stand,
> This lady's temple-columns: o'er her head
> Love wings his shaft. What mystery here is read
> Of homage or of hope? But how command
> Dead Springs to answer? And how question here
> These mummers of that wind-withered New Year?"

If, as many authorities think, the legend is true that Botticelli received a commission from the Medici to perpetuate the memory of Simonetta in a symbolical picture, then there can be no doubt that we have his effort to do so in the picture of "Spring," as it is always called; a more appropriate name is "The Realm of Venus." The figure of Venus in the centre of these calm Elysian fields

has the same face as the goddess in the "Birth of Venus," and in the "Mars and Venus," and the similarity of the dress in the last named picture and in the one we are now considering point to the belief that they represent the same person. The expression is changed; here it is of satisfaction rather than of sadness. She sees the radiant figures pass before her as in a dream. In her lifetime on earth she has enjoyed it all. Has she not walked and gathered fruit with Giuliano, who is here represented as Hermes, the messenger of the Gods; she has danced with the Graces and been wounded by the arrows of the God of Love. Many times she has acted the part of Spring, and crowned herself with the blue and white field flowers, scattering roses in the paths of her friends. She sees the gay Flora clasped by the winged figure of Death, before whose powerful presence the trees bend. The other figures will soon be conquered by him. Venus alone stands apart having already received his kiss. Her figure is not painted as light against light, as in the "Birth of Venus," but as light in the midst of shade; the light is indeed beyond, but can only be seen in glimpses through the trunks of trees and the foliage of myrtle bushes. Giuliano and Simonetta stand alone and apart in the picture; they are not cognisant of each other, but they are united by their isolated positions, and also by the same look of abstracted thought. But of what is she thinking? What has she seen and heard? It is impossible to say, if we could know her secret, the picture would no longer be an enigma to us, for she is the heart of the mystery, and we shall never reach it until we too have passed into the great silence.

We cannot study these pictures without coming under the spell of fascination which Simonetta exercised over

the Florentines more than 400 years ago; still more are we spell-bound by the power of the artist who can convey to us this fascination and enthrall us with these pictures of a goddess rising from the sea, with the dread of the knowledge of humanity in her face; in the "Mars and Venus" the same goddess weary of her experiences and watching for the end; and finally in this picture the mature woman with her calm, gentle face and quiet gesture, from whose lips we fancy we can hear the words Dante gave to Beatrice long before :—

"'Temer si deve sol di quelle cose
C'hanno potenza di fare altrui male;
Dell' altre no, che non son paurose.
I' son fatta da Dio, sua mercè, tale,
Che la vostra miseria non mi tange,
Nè fiamma d' esto incendio non m' assalè."

TRANSLATION

"Those things alone
Are to be feared, whence evil may proceed,
None else, for none are terrible beside.
I am so fram'd by God, thanks to His grace!
That any suff'rance of your misery
Touches me not, nor flame of that fierce fire
Assails me."

## ACCADEMIA

No. 73. THE CORONATION OF THE VIRGIN.—This picture was formerly an altar-piece in San Marco. The date when it was painted is uncertain, but the intensity of the emotion represented here, not only in the figure of the Virgin and the surrounding angels, but also in the studies of the four saints, suggest that the picture was painted by Botticelli after he came under the influence of Savonarola's preaching. The falling roses recall to us the beautiful picture of "The Birth of Venus" in the Uffizi, that is the

only visible resemblance; but the mind dwells with interest on the subjects, connected by striking contrasts, — the heathen goddess visiting earth, the Mother of God received into heaven. In this picture worshipping angels circling round the Virgin replace the compelling winds that drive the goddess of love across the waters. The woman with her decked gown and garland of olive leaves who waits on the shore to receive the goddess is replaced in this picture by four saints who have witnessed the Assumption: the Evangelist St John, St Augustine, St Jerome and St Eligius, the patron of goldsmiths.

No. 84. TOBIAS AND THREE ARCHANGELS.—This picture was probably painted by an unknown follower of Botticelli. The subject is taken from the book of Tobit in the Apocrypha. Tobias, the young son of Tobit guided by angels, has caught the fish that is to be used to cure his father's blindness.

No. 85. MADONNA, SAINTS AND ANGELS.—On the uppermost step of the Virgin's throne in this picture Botticelli has written the words "Vergine, madre, figlia del tuo figlio."

These words are the beginning of St Bernard's prayer to the Virgin as given by Dante in the last canto of the "Paradiso"; and as Botticelli, who was an earnest student of Dante, probably had this beautiful prayer in his mind when he painted this picture, a translation of the first part is given below:—

"Virgin mother, daughter of thy son, lowly and uplifted more than any creature, fixed goad of the eternal counsel,

"Thou art she who didst human nature so enable that its own Maker scorned not to become its making.

"In thy womb was lit again the love under whose warmth in the eternal peace this flower hath thus unfolded.

"Here art thou unto us the meridian torch of love, and there below with mortals art a living spring of hope.

"Lady, thou art so great and hast such worth, that if there be who would have grace yet betaketh not himself to thee, his longing seeketh to fly without wings.

"Thy kindliness not only succoureth whoso requesteth, but doth oftentimes freely forerun request.

"In thee is tenderness, in thee is pity, in thee munificence, in thee united whatever in created being is of excellence."

No. 16. SALOME WITH THE HEAD OF ST JOHN THE BAPTIST.—How often has this subject been painted, yet never quite in the same way as in this little panel. The dancer, with her burden, eagerly advances from the prison; her face merely expresses thoughtless gladness, and the slightly protruding under lip gives a feeling of sensuality. It would be interesting to contrast the characters of Judith and Salome as depicted by Botticelli, the responsibility of the one and the irresponsibility of the other,

for Salome here is little more than the willing messenger of her mother Herodias. One is puzzled by the daring of the red brick wall; something was needed to unite the gloomy prison and the serene landscape, and as Botticelli's work was always symbolical, he may have wished to surround the actor in this bloodthirsty scheme with a colour suitable to the iniquity of the design.

No. 162. Vision of St Augustine.—St Augustine was walking one day on the sea-shore meditating on his "Discourse on the Trinity," and as he walked he saw before him a little child ladling water into a hole he had made in the sand. The saint stopped and asked him what he was doing: "I am going to empty the ocean into my hole," replied the child. "But that is impossible," said St Augustine. "Not more impossible than for a finite mind to contain the Infinite," replied the child and vanished. Then the aged saint knew he had seen a vision. This profound and original thinker was a favourite subject with Botticelli, who painted him at least six times, always the same type as in this picture—the bearded elderly man, with the lined face of one who has had many varied experiences. In this gallery there is also a small picture of his death.

No. 157. Christ rising from the Tomb.—This wan and weary figure does not express any of the joy that we associate with Easter morning; the return to life in the chilly dawn would appear to exceed the bitterness of death. It is as if the artist wished to illustrate the legend which says that Christ told St Peter when he met him after the Resurrection that He had risen to be crucified once more. The weariness of sustained effort, the hopelessness of being understood, and the resolution to endure are all expressed in this wonderful figure.

## PITTI PALACE

Within recent years there has been discovered in a dark corner of the Pitti Palace the picture by Botticelli of Pallas Athene taming a centaur; it is mentioned by Vasari as having been painted for Lorenzo the Magnificent, and was probably intended to commemorate Lorenzo's diplomatic victory over the King of Naples and the League in 1480. The splendid goddess of wisdom is crowned and decked with olive branches, her white dress is sprinkled with a pattern of three rings, Lorenzo's crest. The picture is an illustration of the triumphant power of mind over brute force. It has not been necessary to have the brute bound; he has not even been disarmed; with a light touch this goddess holds him by his hair and leads him where she wills.

## CORSINI PALACE

Among the many pictures in Florence by followers and imitators of Botticelli the one in the Corsini Palace of "Five allegorical figures" is perhaps the most beautiful. The unknown painter has succeeded in conveying to us something of the charm that always distinguishes the work of his great master. The colouring throughout is exquisite, but the pupil's touch is detected in the clumsy drawing of the necks and wrists, and the want of subtlety in the representation of the features.

# BLES (Henri de)

(*c.* 1480—*c.* 1551)

HENRI DE BLES was born at Bouvignes, near Namur; it is possible that he is identical with Henri de Patenier. Little is known of him, and he is supposed to have died at Liège. He is called Civetta (=owl) by the Italians, from his habit of painting that bird in his pictures.

## UFFIZI

No. 698. THE MADONNA AND CHILD, WITH SAINTS.—This is a picture of the beauty of texture; facial beauty there is none, neither is there grace in any of the figures. The positive ugliness of the faces is repelling. There was a vein of stupidity in the artist who could accomplish so much in technique and so little in other ways, and it is always irritating to see that the crown held over the Virgin's head is so large that it would easily slip to her shoulders. But the crown itself is exquisitely painted, so is the band of jewels round her neck, the saints' dresses and all the surroundings are rendered with wonderful skill.

## BREUGHEL (Peter, the Elder)
(*c.* 1530-1569)

PETER BREUGHEL was the son of a Flemish peasant; he took his name from the village where he was born—Breughel, near Breda. After travelling and studying in France and Italy he went to Antwerp, and finally settled in Brussels where he died. His two sons, Pietro and Jan, and his grandson, Jan, were also painters of some merit.

### UFFIZI

No. 892. CHRIST ASCENDS CALVARY.—High on the right hand side of the picture is the place of execution; arid as a desert, no living growth finds a place there; it is a fitting surrounding for the numerous black crosses with their hanging skeletons, where scattered bones strew the ground and birds of prey hover near. Towards this place of pain and death the long procession winds its way across the whole width of the picture—a procession composed principally of callous soldiers and eager sightseers; the feeling of horror is intensified by the display of sensations of curiosity and enjoyment on the part of the spectators. A company of soldiers on horseback lead the way; behind them are the two thieves bound in a cart; more soldiers follow, carrying the Roman standard, and after them comes the rabble of the mob. In the centre of this crowd, bent by the weight of the cross, is the bound figure of Christ; there has been a moment's pause as He turns to speak to St Veronica; another woman stands near, weeping. But the majority are unconcerned or jeering, while the two men in authority who are riding behind appear to be joking. On a bank in the foreground

kneels the Virgin Mary, weeping bitterly, three other women are with her and behind stands St John praying. The town painted on the left hand side of the picture not only helps the composition but the feeling, for by contrasting its homeliness and comfort, the friendliness of gossiping neighbours and passing pedlars with the loneliness and horror of the place of death towards which the procession is wending its way, the artist has succeeded in conveying to us the bitterness of being isolated from the sympathy of our kind, the bitterness of being ignored, added to the bitterness of being scorned; it is only the incidents of the sympathetic women that prevent the sadness being intolerable. This picture is one of the finest example of the efforts made by the Northern painters, who desired neither to represent mystical meanings nor doctrinal difficulties, but simply wished to convey to a simple people the impressive scene as they conceived it to have really happened.

## BRONZINO
(1502?-1572)

BRONZINO is one of the rare instances of a man who could produce very good and very bad work without apparently being aware of the vast gulf which divided his efforts.

Although his compositions are worthless, his portraits are refined and interesting, and he is one of the first artists to give us the atmosphere of Court life; in his power of representing Princes and Princesses he was the forerunner of the great Velasquez, although in the quality of their painting there is nothing in common between him and the Spaniard. His technique is his own,

and the peculiar enamelled quality of the paint and the hard contours of the figures give a certain distinction to his portraits.

Born near Florence, he was the pupil of Raffaelino del Garbo and Pontormo, and was much influenced by the latter. It may be well to quote the description his contemporary Vasari gives of Bronzino—"Our artist is, and ever has been, most liberal of all he possesses and most kindly in all things, as it is possible for any one, even an artist, noble as he is, to be; gentle of disposition, he has never offered injury to any one, and has ever loved the distinguished men of his vocation, as well we know who have lived on terms of close friendship with him for forty-three years."

## PITTI

403. Duke Cosimo I.—Cosimo de' Medici, the son of Giovanni delle Bande Nere and Maria Salviati, was born in 1519; he was regarded by his contemporaries as the very incarnation of Machiavelli's "Prince." His first wife was the Spanish princess, Eleonora of Toledo, and we get many glimpses of them in the "Memoirs" of Benvenuto Cellini. Both were keenly enthusiastic about pictures and all works of art; it was Cosimo who chose the subject for Cellini's great statue of "Perseus," he wished it to decorate the Piazza as a symbol of his victory over the Gorgon of Republican spirit of faction. Donatello's "Judith" and Michelangelo's "David" were already there, the one to symbolise justifiable regicide, and the other the power of right against might. The following extracts are taken from the vivid pages of the above mentioned book by Cellini, translated by J. A. Symonds, as they give a very good idea of the characters of the Duke and Duchess:—

"Then Bettini informed me that Cosimo de' Medici, the son of Signor Giovanni, was made Duke; but that certain conditions had been imposed at his election, which would hold him back from kicking up his heels at his own pleasure. I now had an opportunity for laughing at them, and saying: 'Those men of Florence have set a young man upon a mettlesome horse; next they have buckled spurs upon his heels, and put the bridle freely in his hands, and turned him out upon a magnificent field, full of flowers and fruits and all delightful things; next they have bidden him not to cross certain indicated limits: now tell me, you, who is there that can hold him back, whenever he has but the mind to cross them? Laws cannot be imposed on him who is master of the law.' (Note by J. A. S.) Cellini only spoke truth on this occasion; for Cosimo soon kicked down the ladder which had lifted him to sovereignty, and showed himself the absolute master of Florence.

"The Duchess (Eleonora of Toledo) asked me to set a little point diamond in a ring, saying she wished always to wear it, at the same time she gave me the measure and the stone, which was worth about 100 crowns, begging me to be quick about the work. Upon this the Duke began speaking to the Duchess, and said: 'There is no doubt that Benvenuto was formerly without his peer in this art; but now that he has abandoned it, I believe it will be too much trouble for him to make a little ring of the sort you want. I pray you therefore, do not importune him about this trifle.' I thanked the Duke for his kind words, but begged him to let me render this trifling service to the Duchess. Then I took the ring in hand, and finished it within a few days. I fashioned four tiny children in the round and four masks, which

figures composed the hoop. Then I took it to the Duchess, who told me graciously that I had produced a very fine piece, and that she would remember me. She afterwards sent the ring as a present to King Philip II., and from that time forward kept charging me with commissions, so kindly, however, that I did my best to serve her, although I saw but little of her money." A portrait of Philip II. of Spain, by Titian, hangs in the Pitti Gallery, it is said to have been a present to Cosimo from the Spanish king.

Another time when Cellini was working on the small figures for the base of the "Perseus," the Duke and Duchess watched him for two hours. "The Duchess was wrought up to such an enthusiasm that she cried out: 'I do not like to let those exquisite figures be wasted on the pedestal down there in the piazza, where they will run the risk of being injured. I would much rather have you fix them in one of my apartments, where they will be preserved with the respect due to their singular artistic qualities.'" Cellini opposed this suggestion, and when the Duke and Duchess were riding, soldered the figures into their niches. "Oh, when the Duchess knew of this, how angry she was! Had it not been for the Duke, who manfully defended me, I should have paid dearly for my daring."

Cosimo and Eleonora had eight children, many of their portraits by Bronzino may be seen in the Uffizi Gallery.

## UFFIZI

No. 172. ELEONORA OF TOLEDO, WIFE OF COSIMO I., AND HER SON DON GARCIA.—Fine in composition, dignified in pose is this much bejewelled lady. The different textures of the dresses are rendered with ex-

traordinary care, the sheen on the child's purple frock is especially fine; but the elaborateness of detail in the dresses in no wise detracts from the impressiveness of the two faces, in fact, this curious enamel-like quality of flesh-painting needs rigid forms to define, and at the same time to counteract this peculiar hard technique, which has, nevertheless, a curious attraction of its own. An account of Eleonora is given under her husband's portrait by Bronzino, picture 403 in the Pitti, and for the child Garzia, 1155 in the Uffizi. Bronzino's miniatures of the whole family can also be seen in the Uffizi.

No. 1155. Don Garcia.—This michievous looking boy died young, he and his brother Giovanni were hunting in the Pisan marshes, where they are reported to have caught a fever and died. Rumour whispered that Garcia had killed his brother, and that Cosimo the father had then slain him; the mother, Eleonora, immediately dying from grief. There is probably no truth in this legend, although some historians attach weight to it.

In contrast to this painful story, we give Benvenuto Cellini's account of the playfulness of the young princes, that being more in accord with this merry face:—

"While I was working at these bagatelles, the Prince (Francesco) Don Giovanni, and Don Armando and Don Garcia kept always hovering around me, teasing me

whenever the Duke's eyes were turned. I begged them for mercy's sake to hold their peace. They answered, 'That we cannot do.' I told them, 'What one cannot do is required of no one! So have your will! Along with you!' At this both the Duke and Duchess burst out laughing."

No 1272. DON FERDINAND.—The fourth son of Cosimo I. and Eleonora of Toledo. He was made a cardinal when only fourteen, but never took orders. His two brothers, Giovanni and Garcia, having died young, he succeeded his eldest brother Francesco in 1587 as Grand Duke of Tuscany. He was a great contrast to his predecessor, except that they both inherited the love of science and letters. His ecclesiastical training had taught him tact and skill in managing affairs. Tuscany prospered under his rule: its navy was distinguished by brilliant victories against the Corsairs and Turks. He chose as his motto the words "Majestate tantum" = By dignity alone: signifying a rule distinguished by mildness—a motto not obviously illustrated by the swarm of bees which he took for his crest. Child as he was when this portrait was painted, the expression is already reliable and self-contained. The good head, thoughtful eyes and reserved mouth show considerable power, and the resolution to have his own way. It is possible that there may be truth in the story that he poisoned his brother Francesco and his wife Bianca, it is certain that he refused to have the "White Witch" buried in the Medici vaults, her body was wrapped in a sheet and thrown into the common grave for the poor.

Nos. 1164 and 1273.—These portraits of Maria de' Medici are two of Bronzino's most successful efforts; she was the eldest daughter of Cosimo I. and Eleonora; she died when she was quite young.

Nos. 154 and 159. LUCREZIA AND BARTOLOMMEO PANTIATICHI.—The finest portraits Bronzino painted

represent members of the Pantiatichi family, who occupied an important position in Florence, built many palaces, and always held one of the first places in the Magistracy of

the Republic. There is distinction in the pale face of Lucrezia, her auburn hair is smoothly parted and then wound round her head in thick coils; the head is held upright on a firm, white neck. The elaborate dress with

its purfled sleeves is a beautiful colour, the colour of wine. The hands are sensitive and full of character, one rests on an open book. Pearls are round her neck and below hangs a chain; on the delicate links are engraved the words—*Fin Amour Dure*—as long as Love lasts.

Her husband also holds a book, and his black dress has trimmings of silk, the same beautiful wine colour that has been described in the portrait of Lucrezia. In his face, too, there is the distinction given by thought and learning; his hands are refined, but strenuous, the left rests on his sword. In the lower left-hand corner is painted the head of a black retriever.

No. 1183. Bianca Cappello.—In the Uffizi there are said to be three portraits of Bianca Cappello: this one by Bronzino; another study of her as Judith in his picture of "Christ in Limbo" (the figure on the right holding a sword); and another by his great-nephew, Allori Alessandro, sometimes called Bronzino after him. If this last mentioned portrait was really intended to represent Bianca it could only have been painted from studies and not from life, as when Bianca died in 1587 Allori was only ten years old.

Bianca Cappello was born in Venice in 1548, her parents belonging to a noble family; her mother died when she was quite young and her step-mother is said to have

treated her unkindly. When she was only fifteen she fell in love with Pietro Bonaventura, a Florentine clerk, who falsely represented himself as being a member of a wealthy family. They eloped to Florence, and lived with Pietro's mother, who disliked her patrician daughter-in-law and delighted in making her do menial work. Francesco de' Medici, the eldest son of Cosimo I., was fascinated by Bianca; she gladly exchanged her sordid surroundings for the villa he gave her close to his garden; Pietro was provided with a court appointment. Francesco's wife, Giovanna of Austria, died in 1578, and as shortly before Pietro Bonaventuro had been found murdered, there were many rumours that Giovanna's death was not a natural one. When her coffin was opened in 1857 her body was found to be quite unchanged; it appeared as if she had only recently died, and it is supposed that the poison administered had preserved her body. Twenty-four days after his wife's death Francesco privately married Bianca, and the marriage was publicly announced in 1579, when Bianca was proclaimed Grand Duchess, Francesco having succeeded his father Cosimo as Grand Duke of Tuscany. From this time Bianca appears to have been very wretched, her husband suffered from melancholy and spent his days in a lonely villa at Pratolino; her desire for a son was not gratified, and in 1587 she and her husband died within a few hours of each other. Poison was again suspected: it was thought to have been administered by Cardinal Ferdinando de' Medici, who succeeded to the Duchy.

No. 167. Portrait of an Unknown Woman (possibly by an unknown artist).—To some minds there is a peculiar charm about the portrait of an unknown person: the imagination enjoys being untrammelled by tiresome facts

and dwelling in a free place. We unconsciously delight in the power of an artist who can concentrate on a canvas the various moods and emotions of his sitter, enabling the spectator to understand a character that years of intercourse might have failed to reveal. In the case of this picture not only is the sitter unknown, but the artist too, for it is improbable that it was painted by Bronzino.

It is a dignified portrait painted entirely in blacks and browns, the only touch of colour being in the scarlet lips, there are no jewels or personal ornaments of any kind, the lady holds a bas-relief of Hermes in her hand, and others lie on the table, on which stands a full length statuette. The table itself is richly carved and inlaid, the chair decorated with fantastic shapes and delicately wrought lines, a wealth of detail surrounding with their beauty this serene lady whose charm is rather beauty of character than beauty of feature. Intellectual she undoubtedly was, and I think she wrote sonnets; loyal she looks and steadfast, it is possibly a widow's dress she wears for one who has fallen in battle. I have heard rumours that this portrait represents Vittoria Colonna, but who can tell?

## BUGIARDINI

### (1475-1554)

BUGIARDINI probably worked in Ghirlandaio's workshops, and was afterwards influenced by Albertinelli, Perugino and Michel Angelo. The beautiful portrait of a woman in the Pitti, called La Monaca (No. 140) and formerly

ascribed to Leonardo, is now generally thought to be by Bugiardini. He left Florence during the siege in 1529 and took refuge in Bologna, returning to Florence after the restoration of peace.

## CANALETTO

(1697-1768)

ANTONIO CANALE, generally called Canaletto, was the son of a Venetian scene painter. When quite young he went to Rome and afterwards visited England, where he stayed for two years. He had numerous pupils who painted many of the pictures now attributed to Canaletto, but his authentic works stand alone as specimens of the recent art of town portraiture, of which he may be regarded as the inventor.

### UFFIZI

No. 1064. THE PIAZZETTA, VENICE.—A very characteristic picture by Canaletto, who succeeded in representing elaborate detail without losing breadth of treatment or atmospheric effect; all is enveloped in a soft grey haze, the only positive colour being the red caps of the fishermen in the foreground. The buildings are painted with exquisite delicacy, the reflections truthfully rendered, and the slow movement of the water admirably suggested.

## CAROTO (GIOVAN FRANCESCO)
(1470-1546)

### UFFIZI

No. 571. A Captain with his Soldier.—There is something extraordinarily attractive in this portrait of an unknown captain, with his page or standard-bearer. The face expresses power to command and strength of purpose; and young as he is, he has probably frequently led his soldiers in battle, and watched them with the calm comprehensive gaze that is so well expressed in the picture.

The picture is ascribed to Caroto, the Veronese artist, who studied under Liberale da Verona and Mantegna.

## CARPACCIO
(Active 1489-1522)

The earliest Italian painter of stories, that is a painter of genre; he was also one of the first Venetians to paint in oils. His pictures are gay and brilliant, although weak in drawing; and his series relating the St Ursula legend are as well known as those of the Northern artist Memlinc, who painted the history of the same saint some years earlier on the celebrated shrine at Bruges. Very little is known of Carpaccio's life; he worked with Gentile

Bellini when he was decorating the walls of the Ducal Palace in Venice. His evident enjoyment in representing Oriental costume has suggested that he also accompanied Gentile in his journey to Constantinople. This, however, is in itself no actual proof of his visit to the East; for in his lifetime Venice was at the zenith of her power and attracted visitors from all nations. Never has an artist had better opportunities of studying processions than Carpaccio, and pageants are what he principally delighted in.

### UFFIZI

No. 583. FINDING THE TRUE CROSS.—Beautiful in colour is this fragment of a picture by this pleasure-loving Venetian artist. A group of soldiers with banners and spears are standing where the cross has been discovered; the majority are unconcerned, and an impish looking boy sits on the cross itself, behind him stands an old man wearing a turban. In the foreground is seen the back view of a young man with flowing yellow hair—the figure standing upright and holding a spear is extraordinarily graceful. Roman banners float in the background. For the legend of the finding of the true cross, see Agnolo Gaddi.

## CIMABUE

(*c.* 1240—*c.* 1303)

CIMABUE is now dethroned from the high place he occupied in the minds of bygone generations as the first Florentine artist who forsook the conventional methods of the Byzantine school, but so picturesque are the legends that have grown round his name that they die hard, and the ordinary

sightseer finds it difficult to believe that there is no picture in existence by this painter who has been praised by poets and revered by artists for so many centuries. Dante is responsible for the exaggerated importance conferred upon the name of Cimabue, and the lines—

> "In painting Cimabue thought that he
> Should hold the field, now Giotto has the cry,
> So that the other's fame is growing dim."—[1]

certainly prove that he was an artist well known in his own day, and tradition says that he was personally known to the poet, which is probable, as Cimabue was alive in 1300 when Dante was elected Priore in Florence. Documentary evidence proves that the far-famed Rucellai Madonna, in the Santa Maria Novella was painted by the Siennese artist, Duccio; and as far as is known, there is no existing work by Cimabue, with the exception of the much restored mosaics in the Duomo of Pisa. But the pictures ascribed to him are too important not to include his name here.

## CLOUET (JEANNET)

(DIED 1572)

THERE were four painters of this name, and they are generally considered to belong to the French school, but the family was of Flemish origin. Jean, the elder, settled in Tours with his two sons. One, Jean, the second, or as he is more frequently called, Jeannet, married a French wife, and was made painter and valet-de-chambre ordinaire to Francis I. His brother was painter to Margaret of Navarre, the sister of Francis I. Jeannet Clouet died in

[1] Longfellow's translation.

1541, and as he had never been naturalised, his property was forfeited to the king. The art-loving Francis, however, returned it to François, the son and heir of Jeannet, and bestowed upon him the offices enjoyed by his father. François died in 1572. These details of the family history of the Clouets are necessary in order to decide which artist painted the beautiful portrait of Francis I. in the Uffizi. The picture has been catalogued sometimes as Francis II., but the likeness to the well-known features of Francis I. is unmistakable, and seeing that he looks a young man and unharassed by care, it was probably painted before his defeat at Pavia in 1524, followed by the long and weary imprisonment in Spain. François Clouet was born about 1510, so that he would only be a child when the king left France. These dates make it almost certain that the portrait was painted by Jeannet Clouet. Dates also prove that the beautiful collection of small portraits of Henry II. of France, his wife Catherine de' Medici, and other members of the French Court was painted by François Clouet. There are fourteen portraits in this collection. They are all framed together, and hang in the miniature room of the Uffizi, No. 3380.

## UFFIZI

No. 667.—A perfect picture of its kind; painted more than three hundred years ago, it is untouched by injuries from time, damp or worm, those enemies which have destroyed so many masterpieces. Thus, apart from merit of composition or interest of historical association, it charms by the beauty of its surface, and we have the same delight in the exquisite workmanship as in a piece of old lace or rare enamel. The wealth of detail in no way detracts from the impressiveness of the face; here we have evidently a life-like portrait of Francis I. The eyes are

humorous and intelligent, the long nose curves downwards over the slightly satirical mouth; the face holds its own, but the main interest of the picture as a work of art lies in the detail of the dress and accessories; the gold embroidered hat with its white feather, the exquisitely wrought chain armour over black, with touches here and there of gold and rich dull red, the red and gold trappings of the beautiful horse, its fine head proudly bearing the waving plumes. The figures are placed on an eminence so that the sky forms nearly the whole of the background; the upper part is deep indigo, gradually gradating to a pale luminous blue. The warm colour of the foreground is balanced by the red stone pillars, which form part of the grey building through which the horse and his rider have passed.

No. 682.—In the same room is a very small portrait by Clouet of an unknown man. He is quite young, and he also wears a black hat with a white plume. His face is delicately modelled, although somewhat out of drawing. Over a white undervest he wears a black coat embroidered with gold.

## CORREGGIO

### (Died 1534)

Correggio was born with the singularly appropriate name of Allegri,[1] and although he is always known now by the name of his birthplace—Correggio—it is as Allegri we should think of him if we wish to understand his work. Pure delight and enjoyment are expressed throughout his

[1] Allegro = cheerful, gay, merry.

pictures. This feeling is not only shown in the subjects he chose and in the lines of all the accessories, but actually in the manner in which he puts on the paint; there is a daintiness, skill, and freedom in the technique of his brushwork, a glow and delicacy in his colouring unrivalled among his own countrymen. The great Flemish painter Rubens is the only artist who has equalled him in this particular quality.

Correggio was comparatively unknown during his brief lifetime, but he never failed to get commissions. He was the first artist to undertake the painting of a large cupola, and in the frescoes in the Cathedral at Parma forestalled Michel Angelo in his scheme for the decoration of the Sistine Chapel, which was begun the year before the death of Correggio. The subjects chosen are very different, but the rendering links the Lombard artist with the great Florentine.

## UFFIZI

No. 1002. The Virgin and Child.—This tiny picture illustrates in a remarkable way the charm of music. The Child Christ turns towards the angel, who, standing near, draws the bow across the strings of his instrument. On the opposite side another angel gazes up pityingly towards the choir of cherubim. We feel the throb of the notes, and sound appears to pervade the picture. On the same wall hangs Mantegna's painting of the same subject, a striking contrast in every respect. The background of the one is composed of hard rocks, stony paths, and toiling men; of the other soft light, clouds, and singing angels. Mantegna's painting is strenuous, somewhat hard, but perfectly suited to his aim. Correggio trusts

not to hard outlines and rigid forms, but to planes revealed and sometimes hidden by the effects of light and shade.

No. 1134. THE VIRGIN ADORING THE CHILD is the name given to this picture; but it really only represents a young mother playing with her baby, and wholly delightful as it is in that respect, we shall be disappointed if we search for any spiritual meaning. This Lombard artist, who only lived forty years, and who delighted in his wife and children, chose to represent the happiness of mother and child rather than the mysteries of deep thought or the difficulties of a spiritual life. Undoubtedly the outside beauty of things could not be more exquisitely represented than in the two figures. The mother clapping her beautiful hands to attract the child's attention is faultlessly rendered; but if we criticise the composition of a picture, pronounced perfection by eminent critics, we should say the figures themselves are too small for the size of the canvas; this fault is emphasised by the light in the sky, which is disturbing. What we may call the better educated craftsmen, such as Raphael, never composed in this slovenly manner; they recognised that an artist must, if he wishes effectively to represent the truth, be content to sacrifice some part of it. Contrast Raphael's picture, No. 1129, which hangs near, and you cannot fail to be struck by

the exquisite symmetry of the design. The figures are exactly the right size for the canvas—one could not sacrifice the eighth of an inch; the sky and landscape are as beautiful as Correggio's; but they form only a background to the perfect composition of the figures.

And in No. 1118, THE REST IN EGYPT, we shall see how much Correggio lost in forsaking the rules of symmetrical composition usual with nearly all Italians of this period. In this picture the figures make a diagonal stripe across the canvas, giving the spectator an exceedingly uncomfortable and restless feeling. If we look across at the Raphael picture we shall at once realise the value of symmetry and proportion; there is perfect balance, and consequently the eye dwells on the picture restfully.

There is no other work by Correggio in Florence, and if we do not wish to end in an ungracious critical mood we can, without hesitation, admire the beauty of the Virgin's face in this picture, and not outward beauty merely; there is a representation of an earnest character in the face, suffused by a tenderness, the influence of which extends to those around. It is by far the most personal of the three pictures by Correggio in the Uffizi, and consequently the most interesting.

# LUCAS CRANACH
## (1472-1552)

LUCAS SUNDER, Court painter to the Elector of Saxony, was called Cranach from his birthplace—Cronach, near Bamberg in Saxony. He may be considered to have formed a school in Saxony. He was the intimate friend of Luther and Melancthon, and so faithful was he in his service to Frederick the Generous, of Saxony, that he voluntarily accompanied him into exile after the battle of Muhlberg in 1547. His work is essentially realistic, and at the same time has a naive and childlike grace that makes it very attractive. He was also an engraver on copper, and an illuminator of manuscripts. His two sons were painters, and many of the small portraits of Luther, Melancthon, the Electors of Saxony, were manufactured by them after the elder Cranach's death.

### UFFIZI

NOS. 1142, 1138. ADAM. AND EVE.—These realistic studies of Adam and Eve show us how entirely uninfluenced were the Northern painters by Greek traditions. There is neither beauty nor grace in these figures, although they have the charm that is always given by genuine sincerity and earnestness. It is interesting to contrast them with the statue of Venus de' Medici and the two paintings of Venus by Titian. These representations of the heathen goddess of beauty, the personification of universal love, by the Greek and the Renaissance artists, are placed in the same room with the Northern painter's conception of the mother of humanity. If we compare them we shall see that the rendering of the per-

fection of physical beauty was the aim of the Venetian artist and his forerunner, but in the painting of Adam and Eve, Cranach has given us realistic representations of a very ordinary naked man and woman. But the absence of the alluring power of physical beauty places these last-named pictures in one respect on a higher plane than the masterpieces by the more accomplished artists. There is an attempt in the work of Cranach to present spiritual feeling, whereas the makers of the Venus have portrayed the beauty of the flesh alone.

Nos. 822, 845, 847, 838.—A group of small portraits, supposed to have been painted by Cranach, the small studies of John and Frederick, Electors of Saxony, are the best, and show considerable skill in their realism.

No. 751. St George and the Dragon.—A tiny but fascinating picture of a real enchanted land; there are bewitched trees and fantastic rocks, and in the foreground a deadly dragon. St George, a gallant, plumed knight, rides bravely to the encounter, while the poor little princess kneels on the bank and prays piteously. Looking at her one wishes that the story ended in the same way as the classical version, where Perseus married Andromache, and all ended merrily. St George went to Palestine, and after being tortured horribly was beheaded. But Cranach in his picture wished to have no confusion between the Christian and the classical versions, and the fact that he has painted a monk praying for the victory of the fighter puts the classical version out of our minds.

# DOMENICO VENEZIANO

(About 1400-1461)

As little or nothing is known of the life of D. Veneziano, the space which would otherwise be given to details of birth, marriage, and ordinary matters of everyday life may be occupied by his naïve self-recommendation with its verbose preface to Piero de' Medici, the son of Cosimo the Elder, as it illumines, if but dimly, the character of the fifteenth century artist:

"Most Illustrious and Generous Friend,—With all due respect, I am glad to inform you that I am well, and hope too that you are well and happy. Many a time have I inquired for news of you, but could hear nothing until the other day Manno Donati told me you had gone to Ferrara, and were well in health, which afforded me great consolation. And had I known where you were, I would have written to you before, as much for my own satisfaction as out of the duty I owe you. For although in my humble condition I have no right to address your highness, the perfect and true love which I bear to you, and all of yours, gives me boldness to write this, knowing how much I owe you. I hear that Cosimo is going to have an altar-piece painted, and desires it to be a magnificent work. The idea pleases me greatly, and would please me still more if I might be allowed to paint the picture, and if this could be I believe I could show you marvellous things. And since the best masters, such as Fra Filippo and Fra Giovanni have much work to do, and Fra Filippo especially is engaged on an altar-piece for San Spirito, which will take him five years, working both day and night, my great

wish to serve you makes me presumptuous enough to offer myself for the work."

We have no record concerning the altar-piece in question, unless it was the one which Cosimo presented to the Church of St Domenico at Cortona towards the end of this year, and in that case D. Veneziano did not get the commission. But it may have been owing to Piero's influence that he was the artist chosen to paint the Chapel of S. Egidio in the Hospital of Santa Maria Nuova. Piero della Francesca and Alessio Baldovinetti assisted him in this work, but unfortunately the whole series has been destroyed. Judging the few works that are left from Domenico's hand, he appears to have been influenced by Masaccio and Fra Angelico, and subsequently Castagna and Uccello.

## UFFIZI

No. 1305. VIRGIN AND SAINTS.—Under a loggia fantastically decorated with gaily coloured stones, sits the young Madonna, holding her child. The Baptist and St Francis stand on one side, St Nicholas and St Lucy on the other; the heads are all carefully modelled and show individual character. The picture is an example of the skilled workmanship of the Quattrocento. The artistic achievement shown in the beauty of the patterns, the delicacy of the manipulation and the strenuousness of the drawing, result in a decoration that is exceedingly beautiful.

## SANTA CROCE

In the right aisle, on the wall to the right of the south entrance door is the fresco of St John the Baptist and St Francis. It was for many years attributed to Andrea del Castagna and is very much like his work. Subdued

and restrained in colour, being painted entirely in quiet greys and browns, it expresses intense feeling, although that also is under restraint. The two great preachers stand side by side, St John gazing upwards as if awaiting inspiration, St Francis, with hands in the attitude of prayer, looks down on the earth he loves so well.

### PITTI

Nos. 370 and 375.—Two studies of heads officially ascribed to Scuola di Leonardo and Andrea Mantegna, but they are probably by Domenico Veneziano. Both are exceedingly interesting, the first is a study of an old man called St Jerome; the head, thrown over to one side is cleverly foreshortened, the features drawn with knowledge and precision are full of expression. This picture is one of the earliest examples of interest in individual types—the interest that afterwards developed into portrait painting. Very different in expression, but equally interesting, is the second head, beautiful in colour and tone, it is also distinguished for the knowledge of form; the structure of the eyes, especially, is wonderfully well understood.

## DOW (GERARD)

(1613-1675)

Dow was born at Leyden and is one of the most celebrated of Dutch genre painters; he entered Rembrandt's school when he was fifteen years old and three years later was working as an independent artist. He generally chose his subjects from peasants and working classes. His

pictures are always distinguished for refinement of colouring and rare precision of handling.

### UFFIZI

No. 786. THE SCHOOLMASTER.—Evidently the study of a night-school, by the light of a candle the girl toils through her task; the stern master is alert and watching other pupils. In the distance are other figures, this picture is an excellent example of the Dutch master's power of painting effects of candle and lantern lights.

No. 926. THE SELLER OF FRITTERS.—An outdoor scene of an old woman selling fritters to two children. The old woman's face is exquisitely painted, the softness of the flesh is emphasised by the hard black bonnet and the crisp folds of the ruffle round her neck; one child is already the happy possessor of a pancake and the elder girl is paying for hers.

No. 449.—His own portrait sitting at an open window, his left hand resting on a skull.

## DUCCIO

(ACTIVE 1282-1339)

THE Sienese painter, Duccio, is supposed to have been trained by a Byzantine master, and it has been suggested as probable that he studied in Constantinople itself. Wherever he studied it is certain that he was imbued with the traditions of the Byzantine school and adhered faithfully to their principles. He may be considered the last of the artists of antiquity, as Giotto was the first of the moderns. So great was Duccio's skill and influence that the Sienese school always remained loyal to his example,

and were little affected by the new style in the neighbouring town of Florence, with which they were familiar, although we find some trace of Giotto's influence in the work of the Lorenzetti.

Pictures of this period have the great charm of beautiful material apart from pictorial merit, the charm of beaten and engraved gold, exquisite patterns and skilled workmanship; primarily these pictures were intended to be offerings to God to make His temple splendid, and in looking at them one is reminded of the description of Solomon's Temple, or the account of the New Jerusalem given by the writer of the Revelation. This search after beauty, this longing to express in material shapes the joyous aspect of things, is one of the most characteristic features of the Renaissance; it was a cleansing and vivifying aspiration, the souls of men had been saturated by ugliness and evil, when suddenly they realised that the aspect of the world was "very good," and they determined that their handiwork should, as far as possible, be "very good" too. Thus it came about that the Sienese loved beauty of surface and fine texture, expending their skill on ivory and precious stones, gold and fine parchment, their hands converting these substances into the rarest works of art. In the midst of this sumptuous setting were painted a series of splendid illustrations, depicted with such dramatic power and insight into character that the meaning was plain to the most ignorant. Unfortunately Florence does not possess any of these pictured stories, and anyone wishing to understand Duccio properly must go to Siena and study his work there.

In the Cappella Rucellai, at the end of the transept on the right, is the picture of the well-known Madonna, formerly and, according to the latest critics, erroneously supposed to have been by Cimabue.

## S. MARIA NOVELLA

From a decorative point of view the beauty of the design could not be surpassed, and if to the modern visitor this praise appears to be exaggerated let him turn his eyes to the pictures that flank it on either side, or to the shrine, with its realistic figures and artificial roses, which faces it on the left, and contrast them. Tawdry paper roses are also placed in front of the Duccio Madonna, and tall candles hide part of it from view, but banish these and what a wonderful pattern we have before us of glowing colour against a background of gold. Not that it is a pattern only—dignity, pity and tenderness are all expressed in the earthward directed look of the Madonna, and if her hands are extraordinary in shape they serve to support the Man Child who rests upon her knee. Her elaborate throne is supported by winged angels who kneel in various attitudes of adoration. In the frame are painted many heads of saints, still described by the credulous custodians as being portraits of Cimabue's relatives.

## DÜRER

(1471-1528)

THIS artist, born north of the Alps, has left work that entitles him to a fame equal to the Italians; he was the contemporary of Giorgione, Botticelli and Raphael, but his work is individual and entirely uninfluenced by them, although as he visited Venice once, if not twice, he must have been familiar with the work that was then being produced in Italy. His birthplace, Nüremberg, was the Northern market for the merchandise that came from the

East through Venice, thus he would probably have a varied experience of men and things, but his work was little affected by intercourse with foreigners, and remained always entirely German in feeling and execution.

The history of Italian art is the history of a number of men whose work extended over a period of about 300 years—broadly speaking they represented a steady national evolution with no invasion from foreign influence; and their growth and development can be traced from Giotto to such men as Leonardo and Raphael. But Dürer practically stands alone. The only other German artist of the first rank is Holbein, who, born twenty-six years after Dürer, has little in common with his great predecessor. The principal characteristic of Dürer's mind is intense earnestness; his desire for realistic truth led him, with rare exceptions, one of which we find here, page 114, far away from the path of beauty. It is characteristic to this day of the Italians that they will never knowingly offend. When it was necessary to paint such hideous subjects as devils in hell, they utterly failed; when they tried to make Judas repugnant, they often failed in that too. The Germans, on the other hand, appear to have delighted in monstrosities and to have had little desire for beauty, as the Italians understood the word. Compare the fresco of the "Beheading of St John the Baptist," by Andrea del Sarto, in the Scalzo Cloister, with the same subject in German prints. In the first, the fact that the kneeling figure is headless is concealed by the position of the surrounding figures. The Germans, on the contrary, are interested in the realism of the scene: blood streams from the ghastly trunk, splashing the bystanders with its horror. But if they could paint horrors with surpassing skill, they could paint tenderness and pathos too. It is not possible to

look unmoved at the "Crucifixion" in the Uffizi, designed by Dürer and painted by Breughel. Dürer's masterpieces are his engravings of "Melancholia," "The Knight, with Death and the Devil," and "St George." Splendid impressions of these subjects and many others can be seen on the walls of the passage that connects the Uffizi and the Pitti Galleries. Dürer's life appears to have been singularly free from distraction. His imagination built itself walls, separating him from all that was disturbing and jarring, so that, happy in his craft, he worked incessantly until he died. The following extract from a letter from Luther is of interest:—

"As for Dürer, assuredly affection bids us mourn for one who was the best of men, yet you may hold him happy that he made so good an end, and that Christ has taken him from the midst of this time of troubles in store, lest he, that deserved to behold nothing but the best, should be compelled to behold the worst. There may he rest in peace with his fathers. Amen."

## UFFIZI

No. 766. Portrait of A. Dürer, the Elder. — Dürer was only nineteen years old when he painted this excellent portrait of his father. In the truthful rendering of surfaces nothing is ignored or blurred; everything is represented with exactness. But a greater proof of genius lies in the fact that the artist has also

succeeded in conveying to us the beauty and uprightness of character of the original. This portrait was presented by the city of Nüremberg to the picture-loving Charles I. of England, and at the sale of his collection it was bought for the Grand Duke of Tuscany.

PORTRAIT OF DÜRER.—Dürer has chosen to represent himself in a curious holiday dress of black and white; the long fair hair is carefully arranged, the gloved hands folded on the ledge in front. It is the portrait of one who, conscious of his power, takes life serenely. The perfection of the physical beauty of the man is only equalled by the perfection of the skill of his work. Some critics maintain that the original of this portrait is in Madrid, and that this is only a copy.

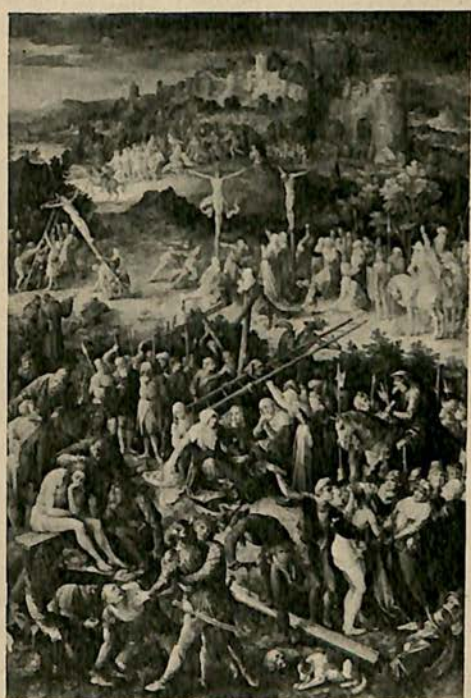
No. 1141. ADORATION OF THE MAGI.—This picture was originally painted for Frederick the Wise, Elector of Saxony. It was afterwards presented by the Elector Christian II. to the Emperor Rudolph II., and when an exchange of pictures took place between Vienna and Florence it became the property of Italy. The Germans were students of the Bible, and their artists endeavoured to represent the sacred subjects as described there without the addition of legendary tales. Consequently in this picture there are no halos or gold-woven draperies round the Mother and Child; all the wealth of detail is lavished on the three magi and the presents they bring. One of them is said to be Dürer's own portrait. Attendants are busy in the background with horses and saddle-bags, and

in the distance is a hillside, with trees, buildings, and winding paths exquisitely drawn against a deep blue sky.

Nos. 777 and 768. STUDIES OF THE TWO APOSTLES, ST PHILIP AND ST JAMES.—They are painted in tempera and are forcible expressions of character. They were gifts from the Emperor Ferdinand III. to the Duke of Tuscany.

THE CRUCIFIXION.—Designed by Dürer and painted by Breughel. In this picture are represented various scenes from the Passion—the mocking, the buffeting and scourging, the bearing of the Cross, and finally the Crucifixion, where Christ turns his face to the heavens away from the

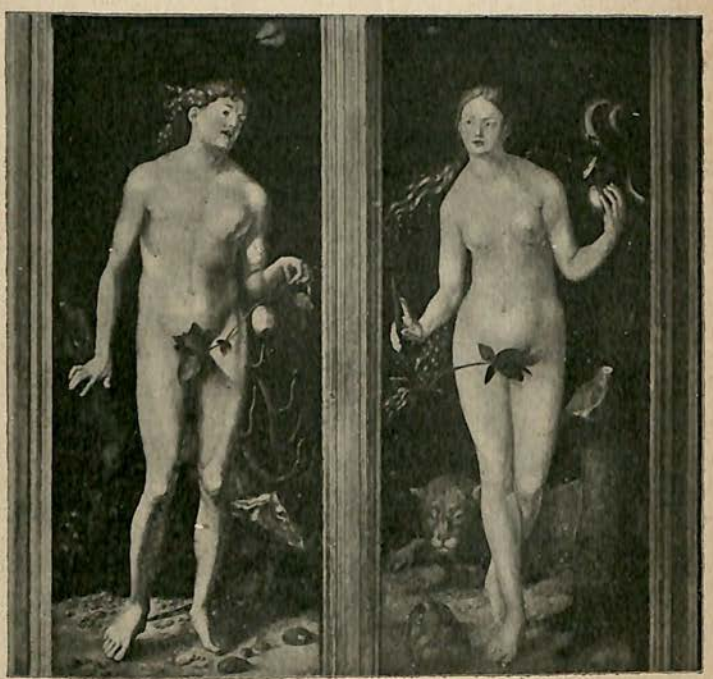
horror of the mob. Seldom has such deep sadness been expressed as in the figure on the left of the picture; Christ sits with His head bowed on His hand, the soldiers near mocking and jeering. The group on the right is too terrible in its realism.



## PITTI

ADAM AND EVE.—Beautiful nude studies of Adam and Eve, surrounded by beasts, birds, and trees, and the serpent that was to prove their undoing. It is curious to notice how Dürer has succeeded in expressing in both

faces the lack of any background of experience. They are both as vital as possible, yet contrast their faces with any other drawn by Dürer, his own portrait, or the heads of the apostles, for instance; it is like comparing a book of blank pages and one in which many thoughts and ideas are written. Dürer has carried out the idea of strength in the abundant vitality of the hair, which in both figures springs away from the head in curves that resemble living flames. In the dark background of the study of Adam are painted a noble stag and a brutish-looking hog. Behind the figure of Eve is a huge lioness with something of the enigma of the sphinx in her inscrutable face.



# FABRE (FRANCOIS XAVIER)

(1766-1837)

THIS distinguished French painter studied for some time under David in Paris, and he went to Rome when the "grand prix" was awarded to him in 1787. Afterwards going to Florence he was presented to the Countess of Albany, and painted for her the portrait of Alfieri now in the Uffizi, as is also his portrait of the Countess herself. The report that Fabre married the Countess secretly after the death of Alfieri is now discredited, and it was emphatically denied by Fabre; he also denied the rumour that the Countess had secretly married Alfieri.

## UFFIZI

Nos. 659 and 679. PORTRAITS OF THE COUNTESS OF ALBANY AND ALFIERI.—These two portraits, although hard in the rendering owing to the lack of atmospheric effect, are very revealing as far as character is concerned. They were painted when the sitters were well advanced in middle life; their faces bear the undistinguishable marks of the effects of their lives and characters unsoftened as yet by the obliterating touches of old age. We can see signs of that commonplaceness that crept into the character of the Countess. The lamps of her intelligence, that burned so brightly through the difficulties

of her early life, became less bright as the years went on, not that the flame decreased, but that petty gossip and sordid care surrounded and obscured the clear light of her very remarkable intelligence. The falseness of her position was also against her, and would tend towards the deadening of her highest powers; she called herself Queen of Great Britain, France, and Ireland long after her husband, Charles Edward, the young Pretender, was dead, and all hope of claiming the title, in reality, was past. One would have expected her rather to efface in desire the memory of the long years she had so patiently lived with the drunken Charles Edward, a man old enough to be her father, and so jealous as to make the young wife's home a prison; so brutal was his behaviour towards her a separation was inevitable. During the years she spent with him she studied unceasingly, striving by the cultivation of her mind to console her dreary prison hours; half Flemish and half German by birth, French by training and English through her marriage with the heir of the Stuarts, she was consequently a good linguist, and the books of many nations were open to her.

Popular as the Countess was in the small world of the Stuart adherents, and named by them the Queen of Hearts, she appears to have been stranded far away from her intellectual equals until that moment, so important to them both, when Alfieri was introduced to her. This eccentric young Count's life had been one long round of incessant dissipation; he had wandered through all the countries of Europe searching for he knew not what, and drifting hopelessly from all that was good. The influence of the young and intellectual Countess was the touchstone that was necessary to change the restless, unsatisfactory

spendthrift into the earnest patriot and the strenuous student; his character, on the verge of becoming worthless, received some influence from her and became remarkable, far more remarkable finally, we feel, than the character of the Countess who provided so much of the force to bring about this transformation. What is brought vividly before us in the study of these two is the realisation that the characters with unlimited capacity for evil have equally unlimited capacity for good; and that it is also possible for a character that is mainly intellectual to dwell apart, not only from all that is sensual, but sometimes from all that is spiritual too, experiencing neither the heights nor the depths known to one, who, while he permits degradation, does not reject, but rather welcomes, all that is ennobling.

Alfieri's observations in many lands had increased his passionate desire for political liberty. He was subject to the military despotism of his native state of Piedmont, which forbade him to travel or to publish books without permission; to free himself from this petty tyranny he handed over his large estates to his sister, only keeping a small income for himself. Helped by his passionate friendship for the intellectual Countess, Alfieri devoted his days to study and to writing, not wishing to die, as he expressed it, with the stain of ignorance on his soul. He became the foremost writer of his time in Italy, and has left a name famous as the founder of a new school of tragic drama.

## FILIPPINO LIPPI

(*c.* 1457-1504)

It was probably from his mother, the nun, Lucrezia Buti, that Filippino inherited his sensitive and nervous temperament. In his work there is no trace of the robustness of his father, Fra Filippo Lippi, and throughout his compositions there is a want of control and reserve, comprehensible when we consider his antecedents. Neither does he appear to have inherited his father's vices, for Vasari tells us that "he gave proof of so much excellence in all his actions as to have entirely effaced the stain left to him by his father—effaced it, I say, not only by the eminence he attained in art, but also by the model propriety of his life, and, above all, by an obliging and friendly disposition." Technically he can have owed nothing to his father, who died when he was a child. For a short time he studied under Fra Diamante, his father's assistant, and an inferior painter, and then fortunately he was taken charge of by Botticelli, and to his influence he owes much of the peculiar charm of his work. He was commissioned to complete the unfinished frescoes by Masaccio in the Brancacci Chapel in the Carmine, and although his work is easily distinguishable from that of the greater master, the fact that it is not too obtrusively different says much for Filippino. The part he took in this great work will be found described under "Masaccio." When he painted his "Scenes from the Lives of St John the Evangelist and St Philip" in the Strozzi Chapel in Santa Maria Novella he had lost all his early simplicity in

feeling and composition. There are charming separate groups, but the parade of his knowledge of classical architecture and Roman antiquities is wearisome, and the compositions thus suffer from a lack of concentration.

His portrait, painted by himself when he was quite young, hangs in one of the lower rooms in the Uffizi. It is only a sketch, but we feel it must be very characteristic.

## UFFIZI

No. 1257. Adoration of the Magi.—An example of the extraordinarily restless feeling common to so many of Filippino Lippi's pictures. Looking at Botticelli's repre-

sentations of movement we have a feeling of pleasure, as when we hear music; looking at this picture has the same effect upon us as when we hear a discordant din, for the picture is without unity either in composition, colour, or feeling. Separate heads, however, are very fine, and show obvious traces of the influence of Masaccio's work on Filippino; they are also of interest historically, as the Magi and their attendants are portraits of some of the members of the younger branch of the Medici family. The old man kneeling on the extreme left, wearing a fur-lined yellow robe, is the elder Piero Francesco; the dark-haired man in the red gown behind is his son, Giovanni, the husband of Caterina Sforza; he has the same type of face as his second cousin, the well-known Lorenzo the Magnificent. The fair-haired man who is handing him the vessel is the younger Pier Francesco.

The simplicity of the classical arch, used by so many early painters to steady and concentrate their subjects, is here replaced by an uncomfortable-looking thatched shed, supported on one side by a broken wall and on the other by the dead trunk of a tree.

No. 1268. THE VIRGIN AND SAINTS.—This great altar-piece, wrought with the most skilled workmanship, is lacking in the charm which distinguishes the pictures of the "Madonna" in San Spirito and the "Vision of St Bernard" in the Badia. The gaunt St John, feebly supporting his staff with one finger, is overpowered by his voluminous draperies. The three saints only serve as props for gorgeous robes, their faces being characterless and feeble in drawing. Above the Virgin are angels in uncomfortable positions, with wings, but without any suggestion of flying. Everything is sacrificed to the elaborateness of patterns, which appear everywhere and

overload the picture. It may reasonably be asked why include such pictures in a book which claims to record only what is notable? The answer to that objection is

that this picture would not have been included if it had been the artist's principal work; but as he had it in his power to produce much that was charming, his second-rate work has been thought worthy of note as a matter of comparison.

## PITTI

THE ADORATION OF THE VIRGIN (wrongly ascribed to Filippino Lippi).—Not a great picture by any means, and yet how very pleasant to our modern exhibition-wearied eyes are even the "school" pictures of that magical fifteenth century; and that is all that this "tondo" is, painted in a workshop with many other pictures of the same class. The name of the workman has not come down to us, but he has succeeded in making us feel the charm of that sheltered spot on the hillside where the mother has brought her Child to have a game with the angels. The smooth lawn on which she kneels is diapered with flowers; birds and lizards are without fear; all is fenced in by a balustrade, beyond which is a dense hedge of roses, again guarded by the sentinel-like cypress trees. The angels have filled their tunics with the roses, and are showering them down on the Child, who, with the calm indifference of babyhood, pays no attention. On the distant hills a shepherd watches his sheep; two men carry "a Lamb as it had been slain"; peaceful oxen occupy another distant corner; fair buildings crown the hills; a river winds away in the distance; birds fly in the air; all creation uniting with the Virgin and angels in homage to the naked child.

## S. SPIRITO

Over the twelfth altar on the right in this church is one of the finest pictures Filippino ever painted; in fact he only

painted one to equal it—"The Vision of St Bernard in the Badia." Glowing in colour and rich in design, there is not a suspicion of over decoration as in so many of Filippino's pictures. Possibly the dimness caused by centuries of candle smoke may have helped to produce this simplicity of effect, for if we examine it closely we see hints of the profusion of ornament that spoiled so much of this artist's work, but the general impression now is one of calm dignity and graciousness undisturbed by anything exaggerated either in movement or ornament. A land of gentle intercourse and kindliness is here depicted, characteristics which belong equally to Italy of to-day.

The Virgin turns from her beloved Child to the commonplace middle-aged woman who is presented to her by St Catherine of Alexandria. Filippino has here succeeded in representing the intercourse of souls, for so wonderful is the feeling of blessing expressed in the Virgin's face that we have the same sensation in looking at it as when a benediction sounds in our ears. The Child turns towards the little St John, and touches the cross which is held towards Him by the older child. On the left St Nicholas presents the donor, placing his right hand tenderly on the head of the nervous, anxious man, whose temperament we feel must have been very like Filippino's own. The absence of all consciousness of self is remarkable in this picture, the thoughts of each figure are engaged in another, and this gives a feeling of the environment of spirituality—the communion of saints.

## BADIA

Vision of St Bernard.—St Bernard, the founder of the Order of the Cistercians, lived in the twelfth century. Born near Dijon, he was carefully educated by his parents,

who were of noble birth. Entering a monastery when he was twenty, he soon became celebrated for his judgment and authority, and was frequently consulted by kings and even popes. It was through his preaching that the Second Crusade was undertaken. But his life was not only an active one, for he devoted much time to writing, and his theological works are justly celebrated. He constantly wrote of the Virgin, and it is said that she appeared to the saint and dictated her life to him. This is the moment Filippino has chosen to represent. The monk is sitting out of doors, under the open sky, writing at his desk, when he is confronted by the vision of the Madonna and her attendant angels. The monks in the distance are startled by a light in the sky, but they are shut off from the vision. The figures are beautiful, the heads and hands being very expressive; the background, as is usual with Filippino, is distracting, and the colours of the angels' dresses so disturbing as to suggest they have been repainted.

## FRA FILIPPO LIPPI

(DATE OF BIRTH UNCERTAIN. DIED 1469)

FRA FILIPPO LIPPI was born probably about twenty years after the birth of that other monk, Fra Angelico, and surviving him eight years, they may be considered contemporaries as far as time is concerned; but their interests and aims were as far apart as the poles. For although it is true that both loved the beauty of the world, and strove to represent it in their pictures, Fra Angelico used that beauty only to embody his visions and dreams, while Lippi materialised the beauty and ignored the spiritual side. As in their pictures, so it was in their lives—the

one blameless, declining honours and ignoring wealth; the other immoral, always in debt, cheating his assistant of his just dues, and only confessing when tortured on the rack. But the surroundings of Lippi's early days were not favourable environment for the development of the spiritual side of his character. The son of a butcher, he was an infant when his parents died; his father's sister took charge of him until he was eight years old, when she handed him over to the Carmelite monks—a happy choice, for although he may not have known Masaccio himself, it is certain that he at once made acquaintance with his work in the Brancacci Chapel, in the Church of the Carmine. Acquaintance, perhaps, is not the word to use, as judging by the lifelong influence of Masaccio's work on the painting of Lippi, very intimately must he have studied the principles of the great master.

Fra F. Lippi was considered by his contemporaries as the greatest genius of his day, and his popularity has never waned. This is owing, perhaps, not only to the extraordinary charm of his pictures, but also to the romance of his life, which appeals to our sympathies. Lippi was a monk from necessity not from choice, and it was natural that he should fall in love with the nun Lucrezia Buti, a young girl who had been forced to enter the convent at Prato upon the death of her father. It was when she was sitting to Lippi as a model for the Virgin that they planned the escape. Did not their Cathedral possess the very girdle of the Virgin, and on the feast day when crowds thronged the town to do honour to the sacred relic, would not the Blessed Mother help her escape from the cold shelter of the cloister to the warm comfort of Lippi's home in that house which he had bought for himself, and which was soon to be enlivened by their child Filippino? Through

the intervention of Cosimo de' Medici, Pope Pius II. issued a bull releasing the monk and nun from their vows, and sanctioning their marriage. But we have no record to prove that Lippi availed himself of this permission, and Vasari states that he never went through the ceremony of marriage, but the statement by other writers that he deserted Lucrezia appears to be untrue, and we know that a daughter was born in 1465, and called Alessandra, possibly after Alessandro Botticelli, Lippi's favourite pupil.

Fra F. Lippi's finest work is in the Cathedral at Prato, where he painted a series of frescoes illustrating the lives of St Stephen and the Baptist. They occupied him for many years, and are one of the most remarkable series of wall paintings in Italy. From Prato he went to Spoleto to decorate the Duomo with frescoes illustrating the life of the Virgin. These were left unfinished owing to his sudden death in 1469.

## UFFIZI

No. 1307. MADONNA.—One of the most celebrated of Fra F. Lippi's pictures of the Madonna. The halos and the wings of the mischievous smiling angel are the only suggestions that this is the representation of a holy family. It is true that Mary folds her hands in the attitude of prayer, but there is no idea of painting her as the Queen of Heaven, so usual with the earlier painters. The Child is very characteristic of Lippi, having the large head and

short neck so common in his work. The expression is somewhat stolid, but there has been an attempt to represent thought and knowledge of the future which Botticelli and Bellini afterwards so wonderfully achieved in their pictures of the Holy Child.

## PITTI

No. 338. MADONNA.—Charming as this picture is and fortunate in its arrangement there is always something hap-hazard about Lippi's compositions; there is not the convincing certainty of the rightness of lines and spaces that we always feel in pictures by Raphael and Botticelli. In the background are scenes taken from the life of St Anne, the mother of the Virgin; on the extreme right she stands in a doorway and welcomes the aged Joachim; on the left she is seen with the infant Mary, surrounded by handmaidens; other women approach from the right of the picture. In the foreground sits the young mother supporting the child with one hand. In her right hand she holds a pomegranate, partly peeled and showing the wine-red seeds, one of which is held in the child's uplifted hand. This symbol, also used by Lippi's pupil, Botticelli, is supposed to show by the multiplicity of its seeds how widely the word of Christ would be sown throughout the world. The Madonna is said to be a portrait of Lucrezia.

## ACCADEMIA

No. 55. Madonna and Saints.—This picture is interesting as being an early work by Lippi, before he had thrown off the classical tradition which was alien to his nature; his natural gifts were for vitality and expression rather than for sternness and severity. If we contrast this picture with 62 "The Coronation" and note the differences between them we shall get some insight into the character of this painter, for the latter work is entirely characteristic of him.

The saints represented here are St Damian and St Francis on the right and St Cosmo and St Anthony of Padua on the left.

No. 62.—The Coronation of the Virgin is the most ambitious composition by Fra F. Lippi in Florence. Here he has thrown off the influence of his forerunners and

is entirely himself. Amid angels holding tall lilies and wearing wreathes of roses just like the young girls he saw around him constantly in Florence, he gives his own portrait, kneeling on the steps on the extreme right; and, as if recognising the fact that he was unworthy, he has placed himself behind the figure of him who preached repentance. In the central group are fine studies of St Eustace, St Martin and Job, and on the left portraits of two monks, patronised by St Ambrose, who, as it were, introduces them. In the figure of the Almighty in the central arch we can distinctly trace the influence of Fra Angelico.

Nos. 79 and 82.—Two early pictures by Fra Filippo representing the same subject of the Nativity, or as they are sometimes called "The Virgin adoring the Infant Christ." In each the Child lies on the ground resting on His mother's cloak, the ground itself being the short soft grass, dotted by flowers, so delighted in by the early painters. The background is formed of barren rocks.

This monk was searching after some allegorical meaning, and inferior as these pictures are to his later work there is a devout simplicity in the feeling that we miss in his more accomplished work.

# FRANCIA

(1450-1517)

FRANCIA was an artist of the Bolognese school, which was an offshoot from Squarcione's Paduan atelier, and his artistic pedigree can be traced back through Lorenzo Costa to Squarcione, an account of whom will be found under "Mantegna." Francia was the son of poor parents. He was apprenticed to a goldsmith as a boy, and it was only when he came under the influence of Costa that he adopted painting as a profession; he never entirely gave up the goldsmith's craft, remaining master of the Bolognese Mint until his death. His elaborately finished work lacks spontaneousness as we should expect in a worker who had been accustomed to the limitations of metal, but he had the power of expressing real religious feeling in his subject pictures, and his portraits are highly esteemed. There is a tradition that he had long wished to see Raphael's pictures, but when he had an opportunity of studying them, their perfection made him realise the faults of his own work so bitterly that he became ill and died.

## UFFIZI

No. 1124. EVANGELISTA SCAPPI.—Interesting portrait of a man in black cap and dress; like so many portraits of the same period it has a background of sky and distant landscape. Although not equal to the neighbouring portraits by Perugino and Mantegna it is not unworthy to be placed by their side.

# FRANCIABIGIO

(1482-1524)

FRANCIABIGIO was the son of poor parents; he began his painter's career by studying under Albertinelli, and afterwards joined forces with Andrea del Sarto; for some time they shared a studio, and worked together, decorating the walls of the small cloister of the Servi. Franciabigio's decision that he would not marry was probably strengthened by seeing Andrea's unhappiness. He is said to have frequently repeated the proverb:—

> "He who takes a wife,
> May be sure of cares and strife."

He appears to have had a timorous disposition; he never left Florence, and it is said that he refused to go to Rome, fearing a comparison between his work and Raphael's. It is strange that his picture of the Madonna in the Uffizi hangs quite near a picture of the same subject by Raphael. He has painted nothing so beautiful as the portrait in our own National Gallery, which the spectator would willingly suppose his own, associating it with his alienated friend Andrea and the thought, "He late forgets who truly loves."

## UFFIZI

No. 1125. THE MADONNA OF THE WELL.—The Virgin is represented here as a young girl sitting on a grassy mound, surrounded by homely country scenes. She smilingly takes the scroll from the little St John, and the Child Christ clinging to His mother, turns and looks playfully at His companion. In the distance people fetch water

from the well which gives its name to the picture. There is a total absence of any knowledge of the laws of composition in this picture, a fact that is strange when we consider how much Franciabigio worked with Andrea del Sarto, who was a master of that art.

## SCALZO CLOISTER

The fourth and fifth frescoes in this cloister were almost entirely painted by Franciabigio. A description of them will be found under Andrea del Sarto.

# GADDI (TADDEO)

(About 1300-1366)

## AND HIS SON, AGNOLO

(Date of Birth Uncertain. Died 1396)

Gaddo Gaddi, the founder of a family of artists, was born about 1239. He was not only a painter, but also a worker in mosaic. He is said to have been an intimate friend of Cimabue and Giotto. He undoubtedly possessed an impressive personality, as can be seen in his son Taddeo's portrait of him in the Santa Croce frescoes. Taddeo was born about 1300. He was the godson and pupil of Giotto, and is said to have been his assistant for twenty-four years. Like his master, he was equally celebrated as an architect and painter. He designed the Ponte Vecchio in Florence; and the mighty piers and magnificent arches, on which are built twenty-two shops, remain to this day. He also designed the old Ponte Santa Trinità, but it was swept away by a great flood in 1557. The old bridge is represented in Ghirlandaio's fresco in the church of Santa Trinità. Taddeo's two sons, Agnolo and Giovanni, inherited the artistic temperament; but Giovanni died young, and Agnolo's work did not equal his father's, although it has a distinct charm of its own.

# AGNOLO GADDI

## UFFIZI

No. 28. THE ANNUNCIATION.—An early picture ascribed to Agnolo Gaddi. The predella has interesting representations of "The Adoration of the Shepherds," "The Adoration of the Kings," and "The Presentation in the Temple."

## ACCADEMIA

No. 116. THE DEAD CHRIST.—The pallid, rigid figure lies on a white cloth beautifully embroidered in black and gold. It is held by Joseph of Arimathæa and Nicodemus, who lower it gently into a marble sepulchre, exquisitely wrought with patterns in mosaic. The ground on which it rests is covered with grass and sprinkled with flowers. Behind stand numerous figures—the Maries, the disciples, and others—keen emotion expressed on their faces, the golden halos making a beautiful decorative effect against the deep blue sky. Above are two flying angels, one with the cross, the other with a spear. The uppermost part of the picture is in the form of an arch, in the centre of which is painted the risen Christ.

No. 127.—A large altar-piece, the Virgin and Child in

the centre, full-length figures of saints on either side. The action of the Virgin is almost playful as she holds her lily away from the Child, who is eager to clasp it. The predella, which contains the story of Joachim and Anna and the Virgin, should be compared with the same subject by Taddeo in Santa Croce. The legends concerning the parents of the Virgin can be read in this book under the article on those frescoes.

### SANTA CROCE. Cappella Baroncelli

On the left wall of the Baroncelli Chapel Taddeo Gaddi painted a series of frescoes to illustrate the life of the Virgin; faulty as they are in many respects they are perfect as wall-decoration, for the artist never forgets that his work must be subordinate to the building; that his painting, in fact, must be a decoration for the wall, and that the wall was not built simply to supply a surface for his pictures. Later artists forgot or ignored this; their frescoes frequently have no more connection with the building they decorate than a picture that is bought by chance in a shop and hung where there happens to be a convenient nail. Giotto and his followers on the contrary spaced their wall into convenient divisions, and then with geometrical borders, mosaic-like patterns and painted pillars, united these divisions with the surrounding architecture.

At the same time their subjects never lack dramatic interest as we shall see in this series. The story begins on the upper part of the wall on the left. Joachim, because he is childless, is prevented by the High Priest from presenting his offering of a lamb on the altar; on a level with this we see Joachim sadly watching his flocks when an angel appears to tell him he shall have a child. Second

tier on the left: Joachim returning home meets his wife at the Golden Gate, and embracing her tells her the good news; a servant follows behind with the rejected offering. To the right of this is represented the Birth of the Virgin; the kneeling figure of the woman is exceptionally fine. Third tier on the left: Presentation of the Virgin in the Temple by Joachim and Anna, and on the right a crowded scene of the Marriage of the Virgin. The legend is that Mary had many suitors, and the High Priest commanded them to leave their rods in the temple; in the morning Joseph's rod budding designates him as the husband of the Virgin. In this fresco Joseph holds his rod on which the dove has alighted, and the rejected suitors break theirs in anger. The colouring throughout is very beautiful, and although it is true that Taddeo Gaddi was, as he is always described, a follower of Giotto, and very inferior to his master, yet the beauty of the pupil's work has been too much overshadowed by the fame of the master.

On the left side of the window are two very interesting frescoes, poor in execution, but original and poetical in composition. The upper one represents the Angel appearing to the Shepherds as they lie on the hill-side. It is one of the earliest efforts in a picture to suggest the time of day; it is the hour of dawn that is represented; a grey mist envelopes everything, and through it in the colour of the sunrise is seen the figure of an angel. Both shepherds are startled as they turn hastily to the light; the dog also is aroused, but the whole flock slumbers quietly.

The fresco below this represents the "Three Kings" in a very original scheme of composition, the kings gazing at a vision of the infant Christ within the circuit of a large and brilliant star. The colossal rocks on which they stand

convey to one the difficulties and length of their journey, and the loneliness of their position; here are no jewelled crowns or attendants with prancing steeds, only three travellers and the message of the star.

On the walls of the choir of this church are frescoes by Agnolo Gaddi illustrating the story of the Finding of the True Cross. The legend is as follows: When Adam was dying he begged his son, Seth, to procure the oil of mercy for extreme unction from the guardian angels of Paradise. When Seth applied for it he was told by the archangel Michael that centuries must elapse before it could be given, but he gave him instead a small branch from the tree of knowledge and told him to plant it, foretelling that when it became a tree and bore fruit Adam should recover. Seth returned to find his father dead. The branch planted over the grave, at the time of Solomon, had become a tree, and was cut down to supply materials for building the temple. The workmen, however, found it so difficult to carve that it was cast aside and used as a footbridge over a stream. When the Queen of Sheba crossed this bridge on her way to visit Solomon she saw a vision of the Saviour on the Cross, and afterwards predicted to Solomon that when a certain man should be hung on that tree the fall of the Jewish nation would be near. Solomon, alarmed by this prophecy, buried the wood deep in the earth where in aftertime the pool of Bethesda was formed. Shortly before the Crucifixion the wood rose and floated on the water and was used to form the cross. After the Crucifixion it remained buried for 300 years, when it was discovered by St Helena, the mother of Constantine; she divided it into three parts, allotted respectively to Jerusalem, Constantinople, and Rome. In 615 Chosroes, King of Persia, carried off the part that was at Jeru-

salem; this theft so angered the Emperor Heraclius that he fought against Chosroes, defeated him, and regained the relic. Carrying it back to Jerusalem he was rebuked by an angel for attempting to enter the city in a regal manner; accepting the rebuke, the Emperor dismounted, took off his royal robes, and entered the city carrying the cross on his shoulders. In Agnolo Gaddi's frescoes the illustrations are as follows: On the south wall, beginning at the top—1. The angel gives the branch to Seth who plants it in Adam's grave. 2. The Queen of Sheba worships the tree and Solomon buries it. 3. The tree is taken from the Pool of Bethesda and made into a cross. 4. St Helena discovers the cross and a sick woman is restored to health.

On the north wall: 5. St Helena carries the cross in a procession, and it is worshipped by the people. 6. The invasion of Chosroes and the capture of the cross. 7. Chosroes has a vision; Heraclius conquers the son of Chosroes, and Chosroes sitting on his throne. 8. Heraclius carries the cross back to Jerusalem.

## GENTILE DA FABRIANO

(*c.* 1360-1428)

Mr George Moore claims to have discovered that authors' names interpret the quality of their writings, and he states that all English poets without exception have beautiful names: "Shakespeare, who with each play grew more like his beautiful name, more elusive, more recondite; John Milton, a name to resound for ages, a splendid name for a Puritan poet; Wordsworth, a calm name, calm as pasture lands."

Fantastic as the idea appears there is no doubt that these names are singularly appropriate, and equally so are the names of many artists. Michel Angelo remarked how similar Gentile's handiwork was to his name. Correggio's birth name of Allegri describes his work. The words Michel Angelo Buonarroti picture for us the giant genius carving his dreams in marble. Leonardo da Vinci suggests the wonderful magician. Whether we accept the idea or not we can unhesitatingly agree that everything Gentile da Fabriano did was "gentile," for elegance and daintiness distinguish all his work.

Of his life we know little; he was born at Fabriano in Umbria, and his work shows a close affinity with the Sienese school, having the same beautiful rhythm of line and intensity of feeling. This was partly lost when he went to Venice and worked at the Ducal Palace in conjunction with Pisanello, who succeeded in imbuing Gentile with a love of naturalistic representation; the work in the Accademia shows this influence very clearly. The origin of the Venetian school may be said to date from the time Pisanello and Gentile da Fabriano worked there.

It has been said that there is a similarity between the work of Fra Angelico and Gentile, but the one painted as a monk, the other as a knight.

## UFFIZI

No. 1310. Four Saints.—Within four arched divisions are painted four saints, all against a gold background on which the patterns of their halos are stamped. The flatness of the gold contrasts pleasantly with the elaborately patterned ground on which the saints stand. Mary Magdalene is the first on the left; her fair hair, wound in plaits round

her head, is partly covered by a thin veil; the crimson cloak heavily fringed with gold falls over her brocaded dress; in her hands she holds the vessel of precious ointment. Gentile has represented her as she is described in the old legend, as being a great lady living in her own castle of Maddala. In the next division is St Nicholas of Bari in his Bishop's robes. His history will be found under Lorenzetti (Ambrogio). In this picture he holds in his hand the three bags of gold that he gave to the penniless girls. Various scenes from the life of Christ are beautifully painted on his stole.

In contrast to the gorgeousness of the bishop is the picture of the Baptist in the next panel, while the last division is occupied by a fair St George in complete armour. One wonders whether the commissioners of pictures chose the saints they wished to be represented or whether they left the choice to the artists. The idea of these panels seems to centre in the love of the Magdalen, taking the form of renunciation in the Baptist, benevolence in St Nicholas, and chivalrous adventure in St George.

## ACCADEMIA

No. 165. The Adoration of the Magi.—The three kings, as gorgeous as gold and brocade can make them, have come to pay homage to the Mother and Child and St Joseph; over their heads is the star that has guided them to this holy place. Crowds of knights and ladies, with their horses, dogs, and other creatures stand behind the kings; there

is a feeling of joy and delight about them all, but no sense of worship; if it were not for the group of the Holy Family we should conclude that we had here the picture of a gay hunting party in mediæval times, or the illustration to some fascinating fairy story, with delightful fairy princes. Gentile was determined to show that his princes came from afar, the kings' retinue can be traced for miles on the distant hills, and the artist revels in the delight of painting prancing horses, merry jesters, dwarfs and negroes.

In the predella are three little pictures—a night scene of the Nativity; the flight into Egypt, where an attempt is made to represent dawn; and the Presentation in the Temple.

## GHIRLANDAIO (DOMENICO)

(1449-1494)

We are told that Domenico Ghirlandaio was the rival of Botticelli both in Florence and Rome, but the rivalry could not have been caused by any similarity of temperament or achievement; the aims of the two artists being diametrically opposed. Ghirlandaio was essentially prosaic, hard-working and conscientious; when one looks at his pictures one understands Ruskin's description of him as "the very best plated goods." His eye and mind were only interested in external things. It is true that his vision was keen and he saw clearly; but he saw too much and too equally, and thus always failed to seize the predominant interest. Botticelli's mind, on the contrary, was rare and subtle; all his pictures witness to this, and if it

is true that their contemporaries considered them equal in power, it shows that commonplace work will always be popular, for a time, in a world where the majority of people have commonplace minds. Ghirlandaio's training fitted him to be an excellent craftsman; he passed his boyhood in a goldsmith's shop; he afterwards studied painting under Baldovinetti, the realist and experimentalist; he therefore started his career well equipped as far as technical matters were concerned. The deeper meanings of life which had such a fascination for Botticelli had no charm for Ghirlandaio, whose interest was entirely confined to the material aspect of what he saw. Judging from the inscription we find on one of his portraits he appears to have thought it impossible to represent the inner life: "If art could paint the manners and the mind then would this picture be the most beautiful in the world." Was he blind to the fact that this was in very truth the achievement of the men he knew, Leonardo and Botticelli?

## UFFIZI

No. 1295. In the Sala della Nascita di Venere two pictures face each other, representing the same subject, the Adoration of the Magi; one is by Botticelli, the other by Ghirlandaio. The proximity is hard on Ghirlandaio. The two pictures represent men of the same race, wearing the same garments, even the gestures are in some cases identical, but there is no other comparison to be made between Ghirlandaio's confused medley of badly drawn figures and garish colours, unaffected by tone, and Botticelli's harmonious groups of perfectly composed figures.

No. 1297. MADONNA, SAINTS AND ANGELS. — This picture, hanging in the same room, is much simpler in

composition and consequently more satisfactory; it shows traces of the influence of his master, Baldovinetti.

No. 1163. PORTRAIT.— Officially ascribed to Lorenzo di Credi, but modern critics have decided that it is a portrait of Perugino by D. Ghirlandaio. With hands folded on the ledge in front of him, he looks out of the picture with a direct and unflinching gaze; he is dressed entirely in black, and is of a portly presence. Through an open window is seen the country with distant hills, so constantly painted in Perugino's own pictures.

## ACCADEMIA

No. 195. ADORATION OF THE SHEPHERDS. — Perhaps one of the best of Ghirlandaio's works and very characteristic of his love of detail. All the wealth of art and nature surround the infant Child, a Grecian tomb forms the manger, Greek pillars support the shed; the ox, the ass, and the lamb symbolise brute creation; the bullfinch—all winged creatures; and flowers cluster round. In the distance is seen another classical arch through which rides the gorgeous procession of kings, winding round the hillside. Above this road the shepherds watching their flocks in the fields have been startled by the appearance of an angel in the sky. The background is formed of elaborate buildings built near a winding river.

In describing this picture one naturally begins with

the surroundings; they are so much more obvious than the central figures which are only good, honest studies of a mother and child. This was probably the only Flemish work known to Ghirlandaio; that it exercised considerable influence over him no one can doubt who compares the two masterpieces. The three shepherds are supposed to have been painted from the men Van der Goes brought with him to Florence when he came by the invitation of Tommaso Portinari to paint the altar-piece for the chapel of Santa Maria Nuova, which is now in the Uffizi.

No. 66. MADONNA AND SAINTS, WITH PREDELLA.—The greatest painters make us realise the importance of their subjects by some convincing power of composition, compelling beauty of expression or mysterious rhythm of line, and probably quite unconscious of the reason we are fascinated when we study such pictures. But the stupid

Ghirlandaio places, as it were, a finger-post in his pictures—the kneeling bishop turns his head towards the spectator, and with outstretched hand and pointing finger wishes to call our attention to the central group. But we only feel he is a tiresome, interfering old man, and we wish that he would pay attention to his own prayer and leave us to ours.

The predella was also painted by Ghirlandaio; in the centre is the burial of Christ. The other four scenes relate to events in the lives of the following saints—Dionysius, Domenico, Clement and Thomas Aquinas, they being the saints who are represented in the picture above.

## S. MARIA NOVELLA

The choir is decorated with frescoes by Ghirlandaio; the scenes on the right being from the life of St John the Baptist, on the left from the life of the Virgin. There are many portraits of members of the Tornabuoni family who undertook the cost of restoring and decorating the chapel. The series is more valuable to us as an historical record of manners and dress than as a work of art.

## STA. TRINITÀ

Ghirlandaio also painted frescoes in Santa Trinità, the subject being six scenes from the life of St Francis; they are in the second chapel on the right of the high altar. The same criticism applies to these as to all Ghirlandaio's work; there is a want of interest in his subject, and a lack of concentration in his composition. But Ghirlandaio in these frescoes reaches his highest level, probably owing to the fact that the main lines closely follow the compositions illustrating the same subjects by Giotto in Santa Croce.

## OGNISSANTI

St Jerome and St Augustine were contemporaries and both Fathers of the Latin Church. St Augustine as a thinker was far more original than St Jerome, more profound than St Ambrose who converted him, and intellectually far greater than Gregory; Augustine may therefore be said to hold an unrivalled position. After a wild and dissipated youth he became an earnest Christian, and was baptised at Milan by St Ambrose; and it was on this occasion that the "Te Deum" is said to have been composed, the two saints repeating the verses antiphonically.

St Jerome was born in Dalmatia. He was about thirty years old when he was converted to the Christian faith, and after a journey to the East to visit the scenes of the life of Christ he retired to a desert for four years. The Vulgate is the great translation made by him from the Hebrew Bible into the Latin tongue.

We could not have a clearer demonstration of the difference in the character of Botticelli and Ghirlandaio than in these two frescoes which face each other on the north and south walls of this church. In St Augustine (on the right as we face the high altar) Botticelli has depicted the profound thinker and the earnest seeker after truth. In the surroundings we see his mitre, astronomical globe, ink-pot, books and desk, but they do not interfere with the impression made by one visibly absorbed in intercourse with God. The scheme of colouring is exceptionally quiet, being all in yellow, white and dull red and grey. It is otherwise with Ghirlandaio's fresco; he has used every conceivable colour in his effort to be impressive. Spectacles, scissors, purse, fruit, pots, surround the perplexed old man

—the trivial accessories of every-day life are forced upon our attention and eclipse the central interest. St Augustine gazes upwards with intense concentration, St Jerome is tiresomely self-conscious, and gazes at the spectator; fortunately his great powers have been more worthily interpreted by other artists, and it is interesting to compare with this fresco by Ghirlandaio, Botticelli's magnificent study of St Jerome in his picture of the "Coronation of the Virgin" in the Accademia.

## GHIRLANDAIO (RIDOLFO)

(1483-1561)

Ridolfo was only eleven years old when his father Domenico died of pestilential fever; he was brought up and educated by his Uncle David, an artist of second-rate ability. He afterwards studied under Granacci, Piero di Cosimo, and perhaps Cosimo Rosselli, but his work never reached a high level, although it is said that Raphael thought much of his talents, and invited him to assist him in his great work in the Vatican; this offer, however, was declined by Ridolfo.

### UFFIZI

Nos. 1275, 1277.—Two scenes from the life of St Zenobi, a noble Florentine who, living in the fifteenth century, is said to have performed many miracles. The restoration of a dead child to life is the subject of the first picture. There is a student-like fidelity in the painting of the heads, and the picture tells its story plainly

enough, but that is all. There is no beauty or concentration in the composition, and what one misses most is the want of atmosphere. The figures have the effect of being cut out in cardboard and pasted on the background. The background itself is pleasant in colour, but there is no connection between it and the garish figures. The same criticism applies to 1277, which is an illustration of the legend that when the body of St Zenobi was being carried to its grave, it accidentally touched an old and withered tree, which immediately put forth new leaves.

## PITTI

No. 224. Portrait of a Woman. — Both Domenico and his son Ridolfo were most successful when painting portraits; this is a capable, faithful rendering of an ordinary woman; the hard outlines and manner of painting suit the style of dress, and the quality of paint throughout is excellent and workmanlike.

Facing this picture, on the same wall, is the portrait of another woman, called "La Gravida," and said to be by Raphael. The two portraits are similar in pose and dress, and represent similar types of women, yet how incomparably finer is "La Gravida"; the flesh tones more mellow, and the modelling of the face infinitely more subtle. The modelling of Ghirlandaio's portrait, true as it is, is over-emphasised, and almost fatiguing are the ups and downs over the prominent nose and brow into the sockets of the eyes, up again over the cheek into the furrows by the lips, deeper still below the under lip, rising again for the roundness of the chin. The painter of "La Gravida" has arranged the light to fall on his sitter so that the far side of the face is in shadow; in Ghirlandaio's portrait the arrangement is reversed, and the near side is in shadow, always an uncomfortable method as the distant outlines catch the most brilliant light, and refuse to recede, and thus prevent the appearance of roundness.

No. 207. Portrait of a goldsmith is ascribed by many critics to Ridolfo; there is much more subtlety of feeling and character than in the previous portrait, and if it is really by him it must be considered his most successful work.

## GIORGIONE

(1478-1510)

GIORGIONE, or George, the Big, was so called by his contemporaries, "because of the gifts of his person and the greatness of his mind." He is supposed to have been the illegitimate son of one of the Barbarella, a well

known family of Castelfranco, and his mother was probably a peasant girl. His early history thus forms a curious parallel with that other painter-magician of the fifteenth century—Leonardo da Vinci—and there is an analogy too in their places in the history of art: Leonardo in Florence, and Giorgione in Venice, crowned and completed the work of all who had preceded them.

Of Giorgione's training we know nothing; when we first hear of him working with Titian in Bellini's studio, his powers were already fully developed, and it was the pupil who influenced the master and not the master the pupil, for Giovanni Bellini, fully forty years older than Giorgione, remodelled his style on that of the youthful genius, and Titian was so much influenced by him that even their contemporaries could not always distinguish between the work of the two artists. Little is known of his life; he was a great musician, like so many of the Venetian artists. Of the cause of his early death there are two accounts: it is said that at one of his parties where he entertained his friends with music, he met a certain lady with whom he fell deeply in love, and Vasari tells us how "they rejoiced greatly, the one and the other in their loves." "Then came a day when she was stricken by the plague; he, visiting her as usual, took the sickness from her along with her kisses and so died." Ridolfi tells a still more tragic story, how Giorgione being robbed of his lady by one of his pupils, was so affected by their double treason that he died of grief; Morto da Feltre, the artist who is supposed to have painted the picture called "The Three Ages" in the Pitti, is said by some writers to have been the traitorous friend; reference to this is made under Lorenzo Lotto.

## UFFIZI

No. 622. Knight of Malta.—It is useless to attempt to describe the charm of this poetic portrait; it is the perfection of its simplicity that makes words inadequate. No portrait painter has ever succeeded so well in giving an air of distinction and nobility to a figure with so few accessories. There have been many wonderful portraits — Holbein's, with their uncompromising realism; Raphael's, equally daring in their veracity and magnificent in result; the courtly portraits of Velasquez, immortalising the features of the sickly Hapsburgs; Rembrandt's sad old men and women, painted among shadows; Rubens' triumphant creatures proud with the lust of flesh;—but if we go through the whole list of European painters we shall not find one who could have equalled this portrait of a young knight, wearing a simple black cloak, with the cross of his Order, relieved only by the white vest and delicate cluster of chains from which hangs a jewelled pendant.

No. 621. Trial of Moses.—There is an old legend that Pharoah was jealous of the Hebrew child adopted by his daughter; he thought that there was something unusual about him, and he decreed that the child must be put to death. Pharoah's daughter declared that he was only an ordinary child, and she was willing that he should be

submitted to a test. So two trays were prepared, one with sweet cake and the other with a red hot substance, the idea being that an ordinary child would be attracted by the glow of the fire, but that if he had the suspected wisdom, he would ignore what was harmful and take the cakes. It is said that an angel in the form of an attendant guided the child's hand to the fire; thus life was saved, but as he put the burning substance into his mouth, his tongue was so much injured that he was never able to speak properly. This picture and the companion one 630, "The Judgment of Solomon," are very early works by Giorgione; they are more interesting for the graceful figures and beautiful landscape background than for the dramatic realisation of the story. It has been thought that they were painted in imitation of Bellini's "Sacred Allegory," which is now in the Uffizi; at one time all three pictures were in the summer palace of the Medici at Poggio Imperiale.

## PITTI

No. 185. A description of this picture will be found under Titian, as modern critics ascribe it to that artist.

# GIOTTO

(*c.* 1276-1336)

GIOTTO began life as the son of a small sheep farmer in the Commune of Vespignano; his grandfather and his brother were blacksmiths, so that in his early years he had no opportunity of coming in contact with cultured people, but such was the force and power of intellect that when he died at the end of three score years and ten he left works that have made him justly celebrated throughout the whole civilised world. His epitaph written more than a century after his death by Poliziano is as follows:—

"Lo, I am he by whom dead Painting was restored to life, to whose right hand all was possible, by whom Art became one with Nature. No one ever painted more or better. Do you wonder at yon fair Tower which holds the sacred bells? Know that it was I who bade her first rise towards the stars. For I am Giotto—what need is there to tell of my work? Long as verse lives, my name shall endure!"

Nothing is known of the early training of this first great painter of the Italian school, but the principal influence on his work was undoubtedly the sculpture of Giovanni Pisano, the son of Niccolò Pisano, that great Italian artist who was so imbued by classical tradition; and it is in Niccolò's work that we get the link connecting the art of the Renaissance with the art of the Greeks; he possessed a Greek sarcophagus which is now in the Campo Santo at Pisa, and as he had a natural power of rendering forms of plastic beauty it was easy for him to translate into his Biblical scenes much of the beauty of Pagan art; this is especially

noticeable in his early work. His later work became more expressive, more dramatic, and a distinctly new influence can be traced, and it has been suggested that this Northern or Gothic influence is owing to the importation of French works of art into Italy; but underlying this change there was always the foundation of his love for Greek art. Giotto's powerful personality assimilated these various influences and produced work that is essentially Italian; an outgrowth, it is true, of classical tradition, fenced in by Byzantine limitations, but work, nevertheless, that was entirely his own, and considering the period in which he lived unsurpassed in its beauty by any other artist. Intuitively he appears to have solved secrets of representation that succeeding generations of artists toiled to understand. He had the same sense of balance, the power of producing a consistent whole, as his friend, the poet Dante, and different as they were in character, these two contemporaries occupy equally lofty pedestals in the temple of Fame. The youngest of Giotto's children was called Beatrice, and she appears to have inherited the gracious tenderness of her namesake, for it was by her care that masses were said for her father's soul in the parish church of his native place, Vespignano, for many years after he had been buried in the Duomo in Florence.

## ACCADEMIA

No. 103. MADONNA ENTHRONED AND ANGELS.—This large altar-piece of the Madonna and Child is placed side by side with a "Cimabue" picture of the same subject; there is considerable similarity in the two compositions. Artists in those early days were not afraid of being accused of plagiarism, and only by very slow degrees did innovations creep into this favourite subject of the representation of

the Madonna and Child; but although the compositions are similar it would be difficult to find two pictures more widely divided by difference in the rendering. The advance from the conventional flatness of the earlier painting to the life-like modelling of Giotto's work recalls to one the contrast there is between a fruit tree in the winter and spring—at one period beautiful in the rhythm and obviousness of its lines, and afterwards decked with magical loveliness in leaves and blossoms and the promise of fruit to come. Perhaps there is no greater delight than in the exercise of one's imagination, and although the pleasure is great of looking at a picture that is so vital that it enables us to realise the figures more vividly than if we actually saw the living beings, there is a pleasure that is as great as this, and more subtle. For the possession and exercise of a small power of our own means more to us than the appreciation of the greater powers of others. Thus the decorative scheme by the early painter requires a mental effort to translate its numerous lines and gorgeous colouring into forms that will suggest to us a Mother and Child and worshipping angels; in other words our imagination is called into play before we can fully understand the beauty of these early pictures. And although it is well to offer up a thanksgiving that Art covered this leafless Byzantine tree with the blossoms and fruits of the Renaissance time, it is also well to spend a little time in admiration of the leafless branches.

## SANTA CROCE. Bardi Chapel

The Bardi chapel near the high altar in the church of Santa Croce is decorated with paintings by Giotto to illustrate the life and work of St Francis. Far above our heads on the vaulted ceiling are painted symbolical re-

presentations of the three mystical angels to whom he made his vows of Poverty, Chastity and Obedience; in the fourth division Giotto has painted St Francis, in Glory. On the walls below are painted scenes from the history of St Francis, but as the intimate knowledge of a man's feelings is far more valuable than a knowledge of his acts, so it is the meaning of these three figures which will tell us more of the character of the saint than numberless illustrations. Poverty, to whom he made the first vow, is but another name for freedom, and surely a great asset when we come to finally make up our accounts—for having nothing, we possess everything; those who step through the world "exceeding rich in poverty," travel, as it were, without luggage. Unburdened with the weariness of wealth, it is possible for them to possess the joyousness and serenity so characteristic of St Francis; at least it is possible in a Southern land, where one is accompanied by "messer lo frate sole," and "per frate Vento, Et per aere et nubilo et sereno et omne tempo"; in Northern lands one would not perhaps choose her for a bride.

And living thus unfettered and in harmony with the forces of nature it followed naturally that Chastity should also receive the vows of St Francis, and that his life should be clean and pure as the mountain streams described in his hymn:—

"Laudato, si, mi signore, per sor acqua
La quale è molto utile et humile et pretiosa et casta"—

The final vow is to Obedience—the understanding of the laws of the universe, in the following of which life becomes a rhythm instead of a discord.

On the left wall of the chapel the upper picture represents the young Francis renouncing all worldly goods. The Bishop of Assisi, before whom he kneels, covers his naked

form with his own cloak; the crowd, thinking him mad, hoot and pelt him with stones.

Below this Giotto has painted St Anthony of Padua, preaching to a General Chapter of the Order; he is confronted with a vision of St Francis, his arms stretched out in the form of a cross.

The third tier represents the Death of St Francis, and although it has been much restored, the perfection of its composition can still be understood, and it is deservedly the most celebrated of the series. The saint lies on a bier which is parallel with the straight lines which border the picture; this line is repeated in the edge of the painted wall seen against the sky; the whole design is planned with almost mathematical precision; the poles which support the banner held by the three monks who stand at the foot of the bier incline inwards, the cross that surmounts the centre pole pointing towards the vision of St Francis in glory, surrounded by flying angels. There has been no attempt to idealise the faces of the monks who surround the saint; they are evidently portraits of men Giotto saw around him every day, the delicacy of outline and expression probably ruined by the restorers.

When St Francis began his life of self-devotion, he went about preaching repentance, charity, and a life of good works. Gradually companions joined him, and as they were willing to adopt his rules, St Francis wished to form an Order; he went to Rome to obtain the Pope's sanction, and was at first refused. The Pope, however, had a vision in which he saw the Church of the Lateran falling and being upheld by St Francis, whereupon he sent for him and granted his request. This scene is illustrated on the uppermost part of the right wall.

The next scene is the trial of faith before the Sultan.

St Francis had a great wish to convert the heathen, and after many difficulties reached Dalmietta, and presenting himself before the Sultan offered to pass through a fire to prove the truth of his mission.

Below this is St Francis on his death-bed with the apparition to the sleeping Bishop of Assisi to assure him of the truth of the stigmata.

Painted on either side of the window are the beautiful figures of four Franciscans—St Louis of Toulouse, with his royal crown at his feet, St Louis of France, St Elizabeth of Hungary and St Clare.

## PERUZZI CHAPEL. SANTA CROCE

Far better preserved are the beautiful frescoes by Giotto in the Peruzzi chapel; they illustrate episodes in the lives of St John the Baptist and St John the Evangelist.

In the upper part of the left wall is the Angel appearing to Zacharias; below this, the birth and naming of St John; but the most beautiful is the lower one—the Banquet in the house of Herod. All the episodes of the story are told here as a continuous narrative, but the picture is beautiful in composition and entirely without confusion. The king, with his companions, sits under a beautiful loggia; the daughter of Herodias has paused in the dance; while the young musician continues to produce the sounds that had guided the rhythm of her movements. A soldier stands before the king with the head of the Baptist in a charger. Two delightful creatures, with arms interlocked, stand on one side and watch the tragedy. Below an arch on the extreme right sits Herodias herself complaisantly receiving the head from her somewhat distressed daughter. The whole is exquisite in colour; the curious striped

drapery hung at the back of the loggia is of inestimable value to the composition.

On the right wall are scenes from the Life of St John the Evangelist; the upper one represents St John seeing a vision on the rock of Patmos; below this is the perfect composition of the apostle restoring Drusiana to life. Singularly impressive are the forms of St John and the restored woman. The latter occupies the centre of the picture; her head and outstretched arms are clearly outlined against the plain wall beyond. St John, with compelling force, stretches out his right hand towards Drusiana; the magnetic influence of the apostle is so clearly understood as to be almost visible. Crowds stand on either side of the figures of the central group, their faces expressing exactly the amount of interest necessary to connect them with the central figures without in any way detracting from them.

Equal in power and even finer in the intensity of its feeling is the fresco representing the Ascension of St John. The aged apostle by some mysterious force is swept up into the sky, where he is received by Christ and the disciples. The form of the building isolates the figure of St John, while the depth of its shadow unites all the figures who watch on either side. For beauty of colour, tone and expression this is the finest example of Giotto's work that remains in Florence.

## GIOTTINO

(Born *c.* 1324)

One of the most gifted of Giotto's followers from whom he received his name, which according to Vasari was

originally Tomassa di Stefano. In the chapel of S. Silvestro in Santa Croce there are a series of pictures by him illustrating the life of the saint; they are interesting and show considerable skill, but they are not equal to the beautiful "Deposition" ascribed to him in the Uffizi.

## UFFIZI

No. 27. The Deposition.—It so happened that in the hap-hazard way in which I had made a list of the pictures to be described, this one followed Breughel's "Christ Ascending Calvary" in Room 9. It seems to me to have been a happy chance, for the stillness and tenderness of this picture is a comforting sequel to the horror of the Calvary there represented. Here the bitterness, not only of death, but of jeering and gloating crowds, callous executioners, bleached skeletons and ravenous birds of prey, are all forgotten, blotted out by the radiancy of gold. A fair white cloth, fringed with gold, is spread for the body of Christ to rest upon; the quiet face is crowned, not with thorns, but with jewel-like tokens of their presence there in the past. The sympathy of the surrounding groups, the tenderness of the clasping hands, the warmth of the reverent lips that kiss the wounded hands comfort us who look in an inexpressible way. To them the life has ended; there is no hope of resurrection; but the instinctive reserve of the early Italian

painters forbade the expression of that contortion of grief that was almost enjoyed by Northern artists. A circle of pitying women surround the figure of the dead Christ. Women had had no part in his death; in fact one woman, the wife of Pilate, had done what she could to prevent it, and we know that it was not chance that made this artist place women only near their dead Lord. Mary Magdalene kneels again at His feet; near her kneel two figures, one a nun, the other a young girl, who looks like a princess; these two figures are evidently portraits, and may one day help to decide who was the painter of this beautiful picture, as it is improbable that it was painted by Giottino.

## HOLBEIN
### (1497-1543)

HANS, the son of Hans Holbein, the elder, was probably born at Augsberg, and there shared with his elder brother Ambrose the artistic instruction that his father was qualified to give. But Hans, the younger, possessed a genius that places his work not only far above that produced by his relations but by any of his countrymen; he and Dürer occupy isolated lofty positions, not only in Germany, but in Europe, for they appear to have been quite uninfluenced by the work of the great Italian artists as they were equally uninfluenced by the classic tradition that was so dear to the Southern races. Can we ever be sufficiently thankful that Holbein lived before the days of the camera, that distracting invention that has upset our way of seeing things, so that the perplexed portrait painter of these days, in his efforts to satisfy his sitters, ignores the blessed limitations of the human eye, producing often what are only enlarged coloured photographs.

Holbein's severe earnestness shows itself in the portraits which seem to bring before us the men and women of the later Renaissance in their most serious and characteristic aspect. Like all great art, it is seriously conceived and seriously produced, a contrast to many modern pictures, which are no more serious than skirt-dancing—a whirl and a skip and a good deal of impudence.

But we may also allow that he owed something to the good fortune which gave him as sitters, Erasmus, his first patron, Sir Thomas More, Archbishop Warham, the Earl of Surrey, and many others. Henry VIII. gave him commissions, and the royal collection at Windsor contains a large number of his finest drawings. Holbein's portrait, painted by himself, hangs in the portrait room of the Uffizi, in the midst of the collection of portraits of artists of all nations. It is very like the face one would have imagined from a knowledge of his work, unrelenting in its steadfastness; it is the face of one who desired to represent facts, not dreams.

## UFFIZI

No. 765. Portrait of Richard Southwell.—One of Holbein's finest portraits; it is perfect in composition, the hands quietly folded balancing the grave simplicity of the face. We have here the early friend and apparently treacherous accuser of the Earl of Surrey (portrait in the Pitti by Titian), who is believed to have referred to him in a metrical version of Psalm lv. He was an ardent Roman

Catholic, and of the same family as the Jesuit poet and martyr. Richard Southwell was knighted in 1542, five years after this portrait was painted.

## LARGILLIÈRE
(1656-1746)

LARGILLIÈRE was a distinguished portrait painter of the time of Louis XIV. He was born in Paris, but he was only three years old when his father, who was a merchant, took him to Antwerp; six years later, he was sent to London with some friends of the family, and he lived there for two years, returning to Antwerp to study painting. When he was eighteen years old, he again visited England and was befriended by Lely, and for four years they worked together at Windsor. Largillière is memorable only as portrait painter; his subject pictures are of no value.

### UFFIZI

No. 1532. PORTRAITS OF THE CHILDREN OF JAMES II. OF ENGLAND.—James, Prince of Wales, and his sister, Louisa Mary, whose early death was a grievous sorrow to her widowed mother. He was only four years old when his father, James II. of England, died in France, exiled from his kingdom; the child was immediately proclaimed king of England by Louis XIV., and called by him James III., but he is more

generally known as the "old Pretender." He married Clementina of Poland, by whom he had two sons, Charles Edward, the "young Pretender," and Henry, Cardinal York. James lived principally in Rome, and led a dissipated life. Horace Walpole describes him thus: "He is tall, meagre, and melancholy of aspect. Enthusiasm and disappointment have stamped a solemnity on his person which rather awakens pity than respect. Without the particular features of any Stuart, the Chevalier has the strong lines and fatality of air peculiar to them all."

No. 674. PORTRAIT OF ROUSSEAU (J. B.).—A portrait of the lyric poet who was born in Paris 1671; to be distinguished from the more celebrated bearer of the name.

## LEONARDO DA VINCI
(1452-1519)

LEONARDO, born at Castello da Vinci, was the illegitimate son of Ser Piero da Vinci, member of a noble Florentine family and an advocate by profession. His mother, Caterina, also belonged to a good family, but she was never the wife of Piero, who, after the birth of Leonardo, married and had several children. But Piero's eldest son, the love-child of his youth, lived with his father, and was educated as a true son of the house. We can imagine the child in the spacious rooms of the Florentine home, sitting in sunny loggia or in the mysterious gloom of shuttered rooms, even in his early childhood making fantastic designs and miniature busts of faces he saw around him, already pondering over the strange effects of light and shade, the movement of water and the shapes of hills. Loving the beauty of all he saw and curious to under-

stand the mysteries of Nature, he was born in a happy hour, before the curse of ugliness had come upon this earth. His own beauty filled every eye, and his powers were almost universal; he possessed exceptional physical strength, and showed genius in music, mathematics, mechanics, and engineering. From his father's house he passed to the workshops of Verrocchio, the goldsmith-sculptor-painter, whose influence he never entirely lost; there he watched skilful hands making gold and silver into beautiful objects of art, precious stones being embedded in the most exquisite workmanship, the changing beauty of their iridescence fascinating the boy who was seeking for the source of all beauty. Silver cups would be there, subtle in line as any seaworn shell; musical instruments, made of rare woods and metals, as pleasant to the eye as to the ear. Models of strong horses and of little children, armed warriors and peaceful apostles, would surround the eager child who never swerved from the path of art, but in all the complicated surroundings of his varied life kept true to his ideals.

During the years he worked in Florence we know he produced pictures of the Virgin, a head of Medusa, of which the Uffizi version is perhaps a copy, a cartoon of Neptune, with his car and sea-horses on the waves, and a wonderful drawing of "Paradise," prepared as a design for tapestry to be woven in the Flemish looms. But all are lost, swamped by the black flood of carelessness and ignorance, constantly submerging the treasures of the world. If it was only the results of Leonardo's efforts which had vanished, we might endeavour to bear the loss with some equanimity, but it is the mainspring which has gone; there is no longer the desire for perfection; our hands have lost their cunning, and we are now little better than

machines. So mechanical are we growing that it has been predicted by a modern critic that we are approaching an age darker than any that has gone before, when the human hand will only be used to press a button.

Leonardo's life naturally divides itself into three parts—the first thirty years in Florence, closing with his visit to the East where he is said to have acted as engineer to the Sultan of Cairo; the second period includes nearly twenty years at the Court of Milan, followed by nineteen years of wandering, until he found a home at the Chateau de Clou under the patronage of Francis I. of France, and there died, legend says, in the arms of the king.

He began his life at Milan by playing before Ludovico Sforza on a curious silver harp of his own invention; before he left he painted his great masterpiece the "Last Supper" on the damp walls of the gloomy church of Santa Maria delle Grazie. During the years between he had erected equestrian statues, founded an Academy and written a treatise on art, undertaken difficult engineering and hydraulic feats, written poems, arranged pageants, designed dresses, decorated the interior walls of the Castle with most exquisite designs. He excelled in all he did, and there appears to have been no human pursuit in which he was not interested, with the exception of politics and commerce, in his view necessary evils rather than pursuits worthy of human interest, and he was consequently a poor man to the end of his days. There was something in his nature too large and wide to be troubled by changes of government or banishment of patrons, and as it disturbed the serenity of his spirit to be among uncongenial surroundings, he generally "fled before the storm." Being entirely single-minded in the love of art for its own sake, he may be described as one of those rare beings whose life here

was one long ecstasy, his spirit communing unceasingly with the forces of Nature, and so many were the secrets revealed to him that it is said that there is not a single modern invention that was not anticipated by this artist of the Renaissance—Leonardo da Vinci.

## UFFIZI

No. 1252. ADORATION OF THE MAGI.—This unfinished picture and a few drawings are the only works Florence possesses by him who worked so long in her midst and who excelled all men in every branch of science and art.

But these fragments will suffice to convince us of his extraordinary powers. Leonardo's contemporaries also adopted the idea of making the Mother and Child the centre of the group of visiting Kings, always with the result that the crowd became the dominant motive, but it is not so here; vital as the figures are which surround Mary, there is a combined rhythm in their varied movements which forms a sympathetic accompaniment to the subtle grace of the central figures. Part of the picture is not much more than a faint brown stain, but as we look we see suggestions of exquisite faces the indistinctness of which seems to bring out the fascinating mystery of expression. There is a suggestion in many faces of the alluring power of evil; the group behind the Virgin might be sirens tempting men to destruction. The tumult of the crowd surrounding the quiet figure of the Virgin is surely not without meaning. The impressive figure of a brooding man on the extreme left is said to be Leonardo's own portrait.

No. 1159. Head of Medusa. — This picture, made memorable by Shelley's beautiful verses, is now universally admitted to be a forgery, painted from the description of Leonardo's picture given by Vasari.

# LORENZETTI (AMBROGIO AND PIETRO)

(DIED 1348)

AMBROGIO LORENZETTI, and his less gifted brother Pietro, are two of the most celebrated of the early Sienese artists; both yielded to the influence of Giotto, and thus gave new life to Sienese art, which, however, always remained faithful to its early tradition. Of their lives we know nothing, and as the date of both their deaths is given as 1348, they were probably victims of the great plague in Siena which carried off 80,000 of her inhabitants in that year. Vasari gives the following account of the elder brother:—

"Ambrogio dwelt in honour at Siena, not only because in his youth he so applied himself to letters that they became his useful and sweet companions in painting, and of such ornament to him all his life that they, no less than his mastery of painting, rendered him amiable and pleasing. Wherefore, he not only held converse with men of letters and virtue, but he was employed to his great honour and advantage in the affairs of his State. Ambrogio's manners were praiseworthy in all respects, and rather those of a gentleman and philosopher than of a craftsman; he constantly maintained the equanimity of mind which gives proof of wisdom in a man."

This description of the philosophical, learned artist is borne out by the study of Ambrogio's pictures. The "Presentation in the Temple" for instance teems with literary allusions, as does also his principal work, the great frescoes representing "Good and Evil Government" which decorate the Public Palace in Siena.

## UFFIZI

No. 15. VIRGIN AND CHILD.—A gorgeous gold diapered background surrounds the Virgin and her Child and the angels. There is little variety in the colour as the picture is painted almost entirely in blue and pale pink; there is also great simplicity in form, nearly all the faces being in that position so favoured by Giotto—the outline of the far cheek just missing the tip of the nose, the encircling line of the head being thus an unbroken oval. The eyes of the Virgin and angels have the curious sidelong glance, slightly veiled by the lids, so common in the work of early artists; it is a position eyes unconsciously take before a great light, and the fact that the Child's eyes are open in a natural way leads us to suppose that this manner of drawing eyes was intentional, symbolising the awe felt by worshippers when in the presence of the Holy Child.

No. 16. HERMITS IN THE DESERT.—Very quaint and amusing, representing the hermit's life as on the whole a pleasant one, not lacking in mild excitements—one monk rescues his cock from a fox, another has a friendly meeting with a bear. Much time is spent in fishing and gardening, and if the monks travel they are greeted at every point by fellow monks, and when the time comes to die friendly crowds surround them and pray for their passing souls.

## ACCADEMIA

No. 134. PRESENTATION OF CHRIST IN THE TEMPLE.—Seldom has the mystery of a holy temple been more wonderfully represented in a picture; part of the exterior is seen against a gold background; the shape of the enclosing arch of the frame helps the feeling of height and solemnity; figures of prophets holding scrolls are painted on each side of the arch. Stone figures of angels and beasts support garlands round the outer part of the

temple, the whole surface being decorated with a mosaic of exquisite coloured stones. The marble columns which support the roof also frame the interior of the temple, which for depth and beauty of colouring has rarely been equalled; the pavement is decorated with an elaborate design.

The figures keep their necessary prominent position among these magnificent surroundings by their extreme simplicity; the long straight lines of their falling cloaks, the hooded heads of the women and the massiveness of feature in all the figures separate them from the gorgeous background; and to prevent the contrast being too marked, the artist with unerring skill has here and there painted delicate arabesques on the cloaks and head-dresses. The high priest, because he is a part of the Temple, is as gorgeous as the building itself.

The aged Simeon holds the infant Christ, and behind him stands the prophetess Anna. The turtle doves and pigeons have been offered; Mary and Joseph with attendants stand on the opposite side.

Nos. 132 and 136. Scenes from the Life of St Nicholas of Bari.—This Bishop, known as Santa Klaus to all children, and the patron saint of children, sailors, travellers and merchants, was a favourite centre for legendary representations with the early painters, and we are somewhat surprised to find him emerging into history at the Council of Nice. In these most precious panels by Ambrogio Lorenzetti four legends are represented. In the upper part of the first panel we see the exterior and interior of a house. On the outside staircase is a dark fiend enticing a child to accompany him; below, the same fiend is killing the child. The legend is that a rich man had an only son whom he dearly loved, and as this child had been born on St Nicholas day, his birthday was always celebrated with feasts and games. The day the child was seven

years old a banquet was held and many guests invited; when the gaiety was at its height a knock was heard at the door, and the rich man was told that a pilgrim was begging alms. The child was sent to him with food and drink, and as he sat on a bench eating the child said, "Thou hast strange feet, Master Pilgrim; I thought they were hoofs when I saw them just now; I prithee show them to me again." The disguised fiend replied: "If thou wilt go with me to the fountain at the crossways, sweet child, thou shalt see them." The child went, and was strangled by the fiend. When the father heard this he was overpowered by grief, and prayed to St Nicholas to restore him. The child immediately came to life again, and only remembered having had a pleasant dream. The spectator must remember that early painters told a story by means of neighbouring groups, and in this case even represented the miracle by a corpse and living child side by side, the two being successive stages of the same history.

The second picture of the series refers to a famine. The saint, hearing there were ships laden with corn in the port, sent to the captains and asked them to relieve the starving citizens. The sailors replied that it was impossible, as the grain belonged to the Emperor and was all measured. But when the saint assured them that there would be no loss they consented.

In this beautiful decorative panel, the line of the horizon is very high, the dark green sea thus filling the greater part of the picture; distant ships are outlined against the gold of the sky, and in the foreground ships ride at anchor. The sailors bring sacks of corn and shoot it into the waiting boat; angels meanwhile are pouring corn into the empty hold. The saint, with his attendants, waits on the shore.

In panel 136 we have again the exterior and interior of a house seen in the same picture, giving the well known story of the three dowerless maidens, who, owing to their poverty, had no hope of marriage. Stealthily the saint is said to have dropped three separate packets of gold into their window, whereupon willing husbands were found for the damsels!

The last picture in the series represents the election of St Nicholas to be Bishop of Myra. He was living humbly and in seclusion in that city when the Bishop died. The clergy met to consider who should be his successor, and it was revealed to them that they must choose the man who first entered the church in the morning. This proved to be St Nicholas, and he was immediately elected.

All four panels are entirely satisfying in colour and design, and if the sightseer is inclined to scoff at the childishness of the drawing in some of the figures, let him realise that many of the later painters who learnt to represent limbs and faces perfectly, utterly failed in producing anything approaching the beauty of these gem-like panels.

## LORENZO DI CREDI
### (1459-1537)

Lorenzo di Credi had the good fortune to be the fellow student of Leonardo da Vinci in the workshop of Verrocchio, and he would naturally have intercourse with all the great artists living in Florence during the most brilliant period of the Renaissance. But very little of the effect of contact with great minds is shown in his work, neither do we see evidence of much emotion, although we know he was profoundly influenced by the preaching of

Savonarola. His work is cold, hard and unconvincing, intensely painstaking, and probably a wide gulf separated his productions from his desires. But if he failed to impress his brilliant contemporaries by the beauty of his work, he always succeeded in endearing himself to them by his gentle and affectionate nature, and Verrocchio had such faith in his skill as a workman that before his death he expressed a wish that Lorenzo di Credi should complete the Colleoni statue in Venice. This would imply that Credi was a sculptor as well as a painter, although this is the only evidence we have to support the suggestion.

## UFFIZI

No. 3452. VENUS.—Lorenzo di Credi's drawings are far more attractive than his paintings, and as this nude study may be described as a tinted drawing it follows that it is much more interesting than his subject pictures, which are all exceedingly dull, hard, and wanting in feeling. This "Venus" is defective in drawing and self-conscious in sentiment, and not very refined in feeling; nevertheless there is a certain truthfulness about it that charms.

No. 1160. THE ANNUNCIATION.—This picture is, perhaps, the best example we have of the representation of a religious subject by Credi; it is carefully finished throughout, but uninteresting. Below in monochrome the artist has painted "The Creation of Eve," "The Fall," and "The Expulsion."

No. 287. ADORATION OF CHRIST. — Another of the

circular pictures composed without any thought of the limitations of the shape of the frame. The Virgin kneels before the Child Christ who lies on the ground, the little St John also kneels supported by an angel. St Joseph is asleep in the distance.

No. 3461. PORTRAIT OF A YOUTH.—This picture is said to be a portrait of Lorenzo himself; on the same wall there hangs a portrait by Perugino, and the two artists have chosen exactly the same position, but any comparison between the two is unkind to Lorenzo di Credi; for in his portrait the drawing is so much less subtle than in the companion picture; compare the outline of the far cheek in the two studies. Credi's has no more feeling or meaning than a piece of cheese that has been scooped with a knife. In the Perugino one can trace the firmness of the cheek bone under the flesh, the subtlety of the change in the outline below this bone, and again the firmness of the outline caused by the well-formed jaw. There is a great contrast, too, in the painting; Credi's colour lacks the cool greys so essential to the representation of flesh, and the features are painted separately without relationship to the whole face.

## ACCADEMIA

Nos. 92 and 94. "The Adoration of the Shepherds" and "The Nativity." These two pictures are examples of Lorenzo di Credi's limitations; the first, carefully

drawn and carefully painted, lacks inspiration and depth of feeling; it is the production of a workman skilled in his craft, but lacking all the essentials which go to the making of an artist. "The Nativity" is in some ways a better example; the Child is not so distressingly commonplace; and, although the limpness of Joseph is unpleasing, there is something not altogether unattractive in the figures of the Virgin and the two angels.

## LORENZO MONACO

(*c.* 1370-1425)

Born in Siena and trained there Lorenzo brought to Florence all the traditions of the Sienese school, namely the wonderful feeling for line, and the desire to produce a decorative rather than a naturalistic effect. Giotto and his followers depended much upon the effects of light and shade. The Sienese ignored this, and trusted only to the beauty of their contours; they were content that their art should remain within a convention. Lorenzo entered the convent of the Angeli at Florence in 1390, and is supposed to have exercised some influence over Angelico. Nothing, however, is known of his life, but the study of his work will give us a clear insight into the character of this gentle monk.

## UFFIZI

No. 1309. The Coronation of the Virgin.—This beautiful altar-piece is remarkable for the rhythm of its

design, and the beauty of its composition; gradated circles of various shades of blue, patterned with gold stars, form the ground on which the saints kneel, the lines of these circles rising up to the throne lead our eyes to the most prominent figures, and at the same time help to give a feeling of remoteness to the group. From the figures of Christ and the Virgin on the throne, the eye is again led upwards, to the pillars and arches of the canopy above it. Angels throng round in various attitudes of adoration; they have beautiful faces and expressive hands. Angels are also in front of the throne; two float in the air, two kneel and swing censers. The centre one is unfortunately almost

destroyed. The beauty of this picture is not confined to the composition and harmony of line; the faces have charm and character, and the technique is managed with unerring skill. Above the picture, in the pinnacles, are painted the figure of the risen Christ and the Annunciation. On the frame below various small scenes are represented.

No. 40. A PIETÀ.—A curious picture of symbols, surrounding the three figures of the Dead Christ, Mary and St John. Behind the pale figure of Christ is the cross, surmounted by a pelican feeding her young. Above are four heads, Judas giving Christ the kiss of betrayal, and the servant maid accusing Peter. On one side is the ladder, on the other the pillar with the scourges. Many hands are painted on the gold background—the hands that were washed to show their innocency; the hand that cut off the servant's ear; the hand that gave and the hand that received the thirty pieces of silver. Above are painted symbolical representations of the sun and moon, with sorrowful faces.

No. 39. ADORATION OF THE MAGI.—A crowd of figures, following the three Kings, visit the Virgin and Child. The picture is very harmonious in colour, and the different expressions of wonder, awe and admiration are well depicted.

No. 41. VIRGIN AND CHILD, WITH SAINTS.—In the central panel of this triptych is a painting of the Virgin and Child. Two angels hold the golden drapery behind the Virgin; their beautiful faces are painted with great skill, showing the perfection reached by Lorenzo Monaco in the technique of tempera painting. He was equally skilful in his management of gold. In the left panel are figures of St Bartholomew and St John; in the right, St Thadeus and St Benedict.

No. 8. The Agony in the Garden.—This beautiful picture was formerly attributed to Giotto. It represents a slender stream flowing between rocks, with trees here and there. On the bank kneels the Saviour, looking upwards at the angel who brings the cup of suffering. On the right a sphinx-like beast stealthily advances.

Below are two small pictures of the "Betrayal" and the "Crucifixion."

## SANTA TRINITÀ

The Annunciation, with predella. — Lorenzo Monaco, like so many of the early painters, has represented the Virgin as a young girl, delicately fair, a type which is very rare in the South but general in the North. This fact gives some countenance to the plea that art in Italy was early influenced by workers from the Northern nations. How it could have been so influenced is difficult to say. It is true that Ireland had an art of her own as early as the eighth century; the Irish have always been wanderers, and in early days no race provided so many missionaries. In the same way it seems possible that painter-monks may have worked and preached in the South, and carrying their illuminated missals with them, possibly impressed the sun-browned Italians by the beauty of the fairness of their saints and angels, so that the artists of that day may have repeated

the words of Gregory, who, when he saw the prisoners from Britain, said: "Not Angles, but angels."

It was natural that an artist, striving with all his powers to represent the aloofness of the Virgin, should choose as remote a type as possible. It would seem more possible to express spirituality by an unfamiliar type of face. Artists of a later period, such as Titian, Rubens, Murillo, on the contrary, passionately appreciated the outward beauty of the human beings they met day by day, and succeeded perfectly in reproducing that beauty; but if we mentally contrast a picture of the Virgin painted by such an artist as Titian with the spiritual face we see here, we shall realise how this work of the more accomplished artist utterly fails where the earlier artist succeeds.

The Virgin is sitting, as yet unconscious of the actual presence of the angel of the Annunciation or of the choir of angels above who surround the Deity, but the artist conveys to us in a wonderful way the thrill which is felt by Mary as she realises the atmosphere of an unknown power that encircles her. Five hundred years ago this picture was painted for a dim little chapel. Art, as it were, had not then made her language, and yet how much is expressed in the stammering utterance of the painter-monk. He has not chosen to represent Mary as shrinking or supplicating as is usual, and he has approached as nearly as any artist in depicting the mood in which the Magnificat was sung.

In the predella below, Lorenzo has shown us the different stages in the development of the Virgin. "The Visitation" is the first of the small pictures—"For behold from henceforth all generations shall call me blessed," is the feeling expressed in the dignified upright figure before

whom Elizabeth kneels. In the next picture representing the Nativity it is the Virgin who kneels before the infant Christ—"My soul doth magnify the Lord and my spirit doth rejoice in God my Saviour." In the third scene the wise men from the East have come to worship; here Mary is sitting supporting the Child, who, with outstretched hand, blesses the kings. And, lastly, we see her sitting on an ass which is being led by Joseph to a strange land. She is looking sorrowfully at the Child in her arms, prophetic of the sorrow that is before her, but content.

## LORENZO LOTTO

(*c.* 1480-1556)

LORENZO LOTTO, the contemporary of Titian, was essentially a man of moods, acutely sensitive to all outward influences. His paintings reflect his own feelings, and are always strictly personal. Owing to his impressibility his work is very unequal in technical excellence; but in one point it never varies—the people he paints are one and all imbued by a vague unrest, a search after something that is unattainable. This restlessness appears to have been the principal characteristic of Lotto, for we know that he was a wanderer, dwelling in Treviso, Bergamo, Ancona, Rome and Venice, saddened always in his travels by the ruin he saw around him on every side. Turning, as he did, to religion for a consolation, and yet unable to project himself beyond the limits of his own personality, he failed to find the shrine which is visible only to those who have succeeded in freeing themselves from the prison bars of Self.

He could neither accept doctrines that had been prized by such men as Fra Angelico, nor ignore the spiritual side of the Gospel story, so as to make its incidents a mere opportunity for magnificent compositions, as was the custom with so many of his contemporaries. Lotto was not content to do this, and in searching for something, he knew not what, beyond his conceptions, he filled his pictures with an expression of the yearning unrest that is so common in modern days.

## UFFIZI

No. 575. Holy Family with Saints.—The only picture by Lotto in Florence, but it is fortunately a characteristic one, and original in composition. The Virgin, holding the Child, reclines against the knees of St Anne. All three figures are on a raised dais; the faces of St Anne and the Virgin express abstracted thought. St Joachim stands near, and gazes at them as one searching for comfort and knowing not how to find it. Behind him is St Jerome.

## PITTI

The Three Ages of Man.—This work, officially ascribed to Lorenzo Lotto, was probably painted by that almost unknown artist—Morto da Feltre. The fascinating portrait of his inscrutable face hangs in one of the portrait rooms of the Uffizi. He is said to have been the confidant of Giorgione when he was in love with a beautiful lady, and treacherously won her affections for himself when taking messages from his friend. This double treason broke Giorgione's heart. Whether this story be true or not, there is certainly a sinister expression on the

face of the artist. The portrait represents a young man, but the skull on the table appears as if it were intended to enforce the contrast of now and then. In the picture in the Pitti we have somewhat the same idea — "Youth, Manhood, Old Age." A musical score is being shown to the child by the man who emphasises its importance with his pointing finger; the child looks with the aloofness and placid indifference of childhood; the old man turns away, weariness and disappointment expressed in his time-worn face. There is surely a symbolical meaning in the arrangement of the light. It strikes full on the face of the young man, but the child's face emerges mysteriously from the shadows, and the shadows, too, mercifully veil the face of the old man.

## LUCAS VAN LEYDEN
(1494-1533)

Lucas van Leyden received his first lessons in art from his father. At the age of fifteen he is said to have produced a series of engravings, including subjects from the "Passion," the "Temptation of St Anthony" and the "Conversion of St Paul." There seems to have been a sort of shadowy association of repute between him and his

contemporary Dürer, for which it is difficult to account, as he has nothing of Dürer's genius. In Italy at one time collectors were equally eager to possess engravings by van Leyden and by Dürer, and the work of the two artists fetched similar prices. Rembrandt is said to have given the considerable sum of eighty dollars for a small engraving by van Leyden. His painting was influenced by Matsys and Mabuse.

### UFFIZI

No. 1143. CHRIST CROWNED WITH THORNS.—A life-sized study of Christ bound, painted in warm browns, and showing more the art of the engraver than that of the painter, and in its careful delineation of accessories, not themselves pictorial, an interesting specimen of the Dutch taste for detail. The figure is placed in a tomb, the head is crowned with thorns, but surrounded by a soft halo of light and adorned with curiously wrought ornaments. The face, wonderfully modelled, is half in shadow; it expresses deep thought, and the unutterable sadness of one who has been tortured and slain by the men He came to save.

At the edge of the tomb are the thirty pieces of silver and the dice. In the background is seen a portion of the cross, a lighted lantern, the scourge and the sponge on a spear.

## LUINI

(*c.* 1465-1540)

WE are almost entirely ignorant of the biography of this celebrated artist, whose work was so much influenced by Leonardo da Vinci. We know that he was born at

Luino, on Lake Maggiore, but the date of his birth and of his death are alike uncertain. In his work there is a certain graceful charm that blinds us to the lack of power; he evidently had very little early training, and his constructive faculty is weak. It is not known whether he personally came under the influence of Leonardo, but his work shows very distinctly that he was formed under his influence, plainly shown in the picture mentioned below.

### UFFIZI

The only picture by Luini in Florence is "The Beheading of St John the Baptist." The graceful dancer holds the charger, but turns away with mere distaste, as from something offensive but forgetable, from the victim's head. She will dance again directly, and forget what has only been to her a passing episode. She is wonderfully graceful, and her charm almost makes one forget her willing obedience to her revengeful mother. The necessary horror is expressed in the face of the executioner, who holds up the head in which neither fear nor shame is shown, only "long disquiet merged in rest."

## MANTEGNA
(1431-1506)

MANTEGNA, like his great forerunner Giotto, is said to have been a shepherd boy. He was adopted by Squarcione, the enthusiastic leader of an important school in Padua. Squarcione's original occupation was tailoring, but his love of art induced him to give this up for the more congenial task of collecting antiques from many parts of Italy, and

possibly also from Greece. This museum of famous statues had great influence on the pupils who were attracted to his school; and the fact that Donatello, the untiring student of classical art, was in Padua during the early days of the school would emphasise all that Squarcione taught on the importance of studying the masterpieces of Greek art; and although Mantegna owed his early training to Squarcione, it is the influence of the great Florentines, Donatello and Uccello, that is mainly discernible in his works.

Mantegna left Padua after his marriage with the daughter of Jacopo Bellini, Squarcione's enemy and rival; but although he passed the rest of his life in Verona, Mantua, and Rome, with possibly visits to Venice and Florence, the effects of the training he had received from his adopted father never left him. All his pictures bear traces of his untiring zeal in studying examples of ancient art, and the classical manner became a fixed style with him; but the precision of his line, the consistent harmony of his compositions clothed deep religious thought; the intensity of the emotion he represented was only equalled by his brother-in-law, Giovanni Bellini. It is true that he did not confine himself entirely to religious subjects, and two of his best known pictures are the "Allegories" in the Louvre, yet underlying the rhythm of these wonderful groups of heathen gods and goddesses there is always a penetrating sustained note of deep thought. We feel that with Mantegna mind and heart were equally balanced, his feelings were intense; but they are always kept in check and restrained by the trained skill of his mind, although no one will hesitate, in studying his pictures, in deciding that it was the power of the heart Mantegna enthroned.

## UFFIZI

No. 1025. THE MADONNA OF THE QUARRIES.—A small picture in which the minuteness of the detail does not in any way interfere with the dignity of the composition, or with the profundity of expression in the faces of the Mother and Child. In realising his conception of the character of the Virgin, Mantegna trusts entirely to his power of rendering expression, and not to regal-like accessories. The column-like neck supports the head, which is neither decorated nor crowned; the hair is simply parted, and falls in natural waves on each side of the face. Her eyes are downcast, and appear to be looking into futurity. The long blue cloak, fastened with a jewelled clasp, and bordered round the throat with gold, falls over her graceful shoulders to the ground in beautiful folds. She holds, rather than embraces, the Child upon her knee; there is nothing intimate in the action, only great reverence. The sadness of the expression on the Child's face is beyond description. He gazes upwards to the sky, and from the open lips the cry seems to come, "Take away this cup from me." It was not without intention that Mantegna placed behind these figures a background of sharply pointed rocks; they are symbolical of the difficulties of life, and by the groups of men seen in the distance he illustrates the curse, or the blessing, of the burden of labour which has been borne since the days of Adam. The minuteness of the drawing in these distant figures is marvellous. On the right they labour in a stone quarry; on the left are shepherds driving their flocks, and beyond them is a harvest field with labourers at their toil. In the distance is seen a hill over which a road winds to a large city, and on the road are many travellers hastening to and fro,

No. 1111. Triptych.—In the central panel of this splendid triptych is painted the "Adoration of the

Magi"; the Virgin, surrounded by cherubim and seraphim, holds the young Child, who with uplifted hand bends towards the figure of the kneeling king. Both mother and child are remarkable for a singular nobility and graciousness; this is expressed not only in their forms and countenances but in the exquisite skill of the technical detail. The same fineness of workmanship is to be seen in the procession of kings, with their camels and numerous attendants, although here Mantegna did not hesitate to sacrifice beauty in endeavouring to represent characteristic types. Some of the figures are almost repelling in their ugliness, as for instance St Joseph and the second king.

On the right is the beautiful "Circumcision." Never in any picture has the dread of suffering been more wonderfully expressed as in this Child's face, as He turns away

from the relentless priest to the pitying Mother: His entrance on life being a rehearsal of His departure from it. The people standing round may be taken as types of those, who then as now, witness our sufferings; the old woman who stands behind the Virgin gives one the impression of having been hardened by experience, and consequently unsympathetic. The priest has the decision of performing an act that he knows is inevitable. The young woman is absorbed in her own thoughts, not unkind but uncaring; the young boy who stands by her is overcome by pity; time has not yet forged for him the armour of indifference. Clothed in white, with scarlet shoes and golden hair, his arms upraised, holding the necessary instruments, stands the beautiful figure of another boy, the type of that vast multitude who through the long ages have given their services to relieve pain. And lastly there is St Joseph. Indignation is expressed in his face, and he typifies those who never cease to wonder why pain is necessary in the world. In the arches above are panels illustrating the "Sacrifice of Isaac" and "Moses with the Table of the Law." On the left is the panel of the Ascension. The figure of Christ is seen in the sky surrounded by angels. Standing below and gazing upwards is the aged Madonna, and round her are the disciples, all looking steadfastly towards heaven.

No. 1121. PORTRAIT.—Against a dim evening sky is seen the head of this lady who is herself approaching the evening of life—it would appear as if she had lived a life of suppression of herself; occupying a great position, she has had to conceal her thoughts which we should judge have often been sad ones, but they will be kept under and she will remain to the end of her days a great lady, reserved and uncomplaining. So much we feel sure

of at the first steady gaze at the picture. When we come to know the subject we are impressed afresh with the power of the hand which could reveal a history, written before the writer knew this picture represented Elisabetta, wife of Guidobaldo I., Duke of Urbino, the youngest daughter of Francesco, Marquis of Mantua, by Margaretta, daughter of Albert III., Duke of Bavaria. One of the most remarkable women of her time, she inspired the poet Castiglione, who never wearied of singing her praises. When she was eighteen she married the learned Guidobaldo, the only son of that Federigo of Urbino, whose portrait by Piero della Francesca hangs in the Uffizi. Living in the most cultured Court in Italy, devoted to each other, their lives were clouded by the delicacy of Guidobaldo, which prevented there being any hope of an heir to the duchy; under these trying circumstances, the resignation and faithfulness of the Duchess were considered by contemporary writers to be almost superhuman. During the many years Guidobaldo suffered, his wife tended him unceasingly, shared his exile and never ceased to do her utmost to interest and amuse him.

> "Who buoyantly his burdens helped to bear,
> And decked his altars daily with fresh flowers,"

were the lines written of her by a contemporary poet.

After his death she remained loyal to her husband's adopted heir Francesco Maria della Rovere, and to his wife Leonora Gonzaga who was also her niece, and the daughter of her friend, Isabella d'Este; she twice shared their banishment, but lived to see them firmly established in Urbino. Elizabetta died in 1526, leaving the bulk of her property to her niece. B. Tasso described her in the following lines :—

"She too, whose pensive aspect speaks a heart
By grievous cares molested and surcharged,
An anxious lot shall live; Elizabeth,
Of maiden worth, in whom no blandishment
Of foolish passion ere with virtue strives;
Spouse of our first Duke's son, whose span cut short
By cruel death, his scornful mate bereft
No other tie shall bind."

## MASACCIO
(1401-1427)

In Leonardo da Vinci's MS. there is the following passage—"After the time of Giotto the art of painting declined again, because everyone imitated the pictures that were already done; thus it went on from century to century until Tomaso, of Florentines nicknamed Masaccio, showed by his perfect works how those who take for their standard anyone but Nature—the mistress of all masters—weary themselves in vain."

The justice of this praise has never been questioned, and undoubtedly Masaccio is one of the greatest men of the Renaissance; this artist, who died when he was only twenty-six, had more influence than any of his predecessors, with the exception of Giotto; Masaccio owed much to Donatello and the painter equalled the sculptor

in realistically representing the beauty of the human form. To this power was added a wonderfully keen dramatic sense, he knew how to subordinate the unimportant figures in his paintings to the principal actors, but at the same time he never fails in giving vitality to the least important of his figures. There is no doubt that Masaccio's art in beauty and simplicity rivals that of the Greeks. We have had painters more correct but never one so profound in feeling; he was the first artist who composed not only by lines and colour but equally by masses of light and shade.

Possessing nothing but debts, caring for nothing but Art, ignoring the so-called necessities of life, nicknamed Masaccio = dirty Tom, we can visualise but a fleeting shadow of his personality. Nothing is known of the cause of his death, he mysteriously disappeared; and there were rumours that he had been poisoned, but of this there is no proof. His epitaph written by another painter closes with these words—"Master of all the rest, I learned of none myself."

## UFFIZI

No 1167 PORTRAIT — This magnificent study of the head of an old man is now generally attributed to Filippino Lippi. It is drawn with the certainty that is necessary in fresco painting, where little can be retouched. This rapidity of execution makes the truthfulness and the exactitude of the modelling very remarkable.

## ACCADEMIA

No. 73. THE VIRGIN, CHILD, AND ST. ANNE.—This altar-piece, an early work by Masaccio, is complete in the simplicity of its colouring, the beauty of its form, and in the dignity of its stillness; for much as we may admire the representation of movement in pictures, it is probably true that the impression of absolute stillness gives even greater pleasure. In the figure of the Virgin there is a feeling of eternal quiet which creates an atmosphere of power and strength. This characteristic of the young Virgin is equally noticeable in Masaccio's representation of the aged Madonna in Sta. Maria Novella. Slight movements are expressed in all the surrounding figures. The Child's right hand is raised, and St Anne lifts her hand in blessing; the angels swing censers or hold the curtain behind the throne; only Mary, the everlasting symbol of the love of God to man, is as still as the everlasting hills. Her veil falls in mist-coloured folds round her mysterious face, dark against the brilliancy of the wrought gold halo that surrounds her head; her straight robe of shadowy blue falls to the ground, and with its heavy gold border lies in simple folds round her feet; the under dress is of warm rose colour, the two colours being symbolical of much, for if the blue suggests the mystery of the night sky, the power of the sea, the unchangeableness of the hills, the red within is typical of life and love. Reflected in the Virgin's face is the content that comes from the contemplation of everlasting things. Through the ages men will misunderstand, persecute and slay, but He who will continue to interpret, forgive, and recreate is held between her hands.

## STA. MARIA NOVELLA

On the right of the central door is the fresco of the Trinity, much damaged by time and neglect, but the beauty and simplicity of the design can still be appreciated. The composition is pyramidal in form, the two donors supporting the base, the head of the Father being the uppermost point. He, with outstretched arms, supports the Cross which holds His Son. At the foot of the Cross stand the Virgin and St John; they form the connecting link between the kneeling donors, who represent all humanity, and the figure on the Cross, who with outstretched arms and bending head appears to bless all people and things. The figure of the Saviour is much more distinct than the Cross. Whether this is the result of time or originally Masaccio's design, we cannot tell, but it is certain that the figure of the Son expresses supreme and universal tenderness and no suffering. This feeling is increased by the very slight angle of the arms, the head being above them and not below, with the acute angle of the limbs, as so often rendered. The tenderness is emphasised by the contrast of the stern power expressed in the outward gaze of the Father; neither is there any distress in the faces of the Virgin and St John. The Virgin's face has the stillness one sees expressed in Egyptian monuments; she gazes out towards the beholders, and seems to see the millions who will pass before her, and with the compelling force of her right hand draws them to behold the Son. St John's is also an everlasting attitude—the attitude of prayer.

The dim, rich colouring is very beautiful, and enforces the prominence given to the figure of the Son. The white figure gleams out with an almost supernatural light; the

light is repeated in the white dove hovering above His head. Stand at the opposite end of the church on the altar steps, and the pale figure is still seen in the attitude of blessing.

The beauty of the classical pillars and arches which surround the principal figures, and give an extraordinary feeling of space, add to the charm of one of the most valuable frescoes in Florence. It must be stated that it is only possible to see it properly when the great central doors are open.

## THE CHURCH OF THE CARMINE

### Brancacci Chapel

On the left as we enter the chapel is Masaccio's fresco of the "Expulsion from Paradise." The first grief, the result of the first sin, is here depicted; the two are heart-broken with sorrow. As the world grows old we seem to have lost the power of intense emotion; nothing matters much is the attitude of the twentieth century. But when the world was young it was different; grief was overwhelming and dominated everything; and these two are overpowered by the agony of their expulsion, and their simple natures suffer in the same way as a child suffers. As yet, they do not realise that although they are leaving the gate of Paradise behind them, they are walking towards the light. And although it is true that the angel who drives them away carries a sword, his attitude is one of guidance and protection as he hovers flame-like above them.

What strength these two primal creatures have, striding forth to conquer the world, for the very keenness of their grief is a proof that other things will be taken as keenly; there will be no slackness in their attitude towards life.

On the lower part of the left hand wall is the fresco that is always called "The Raising of the King's Son," but it is generally supposed to represent the restoring to life of the nephew of the Roman Emperor Theophylus, who is sitting on a throne to the left. Only part of this fresco was painted by Masaccio—part of St Peter himself, and all the figures immediately surrounding him are by the great artist; the naked figure of the boy, the row of eight men behind him, and the group of five men on the extreme left, are by Filippino Lippi. On this same wall on the right is St Peter enthroned, by Masaccio. It is not difficult to separate the work of the two artists, as Masaccio used a much wider scale of light and shade than Filippino, indeed than any other previous artist. This enabled him to give a wonderful feeling of reality to his figures, while as studies of the men he saw around him they are as faithful as Holbein's drawings, and consequently of inestimable value to us historically. As is always the case, his imaginative works, such as the "Trinity" and the "Virgin and Child and St Anne" and the "Expulsion," take a higher place than these realistic studies, but the endeavour to copy the features of the ordinary men he saw around him probably enabled him successfully to materialise his visions.

Behind the altar the lower fresco on the left is by Masaccio, and represents the scene described in the Acts where the people brought their sick into the streets to be healed by the shadow of Peter. The paintings of "St Peter Baptising" and "St Peter and St John distributing Alms" are also said to be by him.

THE TRIBUTE MONEY.—The upper fresco on the left hand side. Christ, surrounded by His twelve disciples, stands in the centre of the picture; on the right is a large

building, and in the much injured background we can dimly see mountains and trees. The calm figure of Christ is one of the most impressive in Italian art; represented as quite young He yet dominates all the other figures, many of whom are old, as some of the disciples were always depicted in art; there may have been a tradition to account for this, but there is no authority, and the probability is that all the disciples were young. Their heads are drawn with great character and force. St Peter is impulsive and hot-headed; on his left is the young St John, gentle and secure in his love. The head seen between Christ and the collector of the money is probably intended to represent Judas.

On the extreme left a boy is seen on the banks of a stream taking the coin from a fish's mouth. On the right St Peter gives the money to the collector of the tribute.

## MEMLINC

(Date of Birth unknown. Died 1494)

Hans Memlinc was of German origin, having been born at Mayence. Very little is known of his life and nothing of his training. He was already a skilled artist when he settled in Bruges. He was probably well off, as he lived in his own house, and his name appears in the list of subscribers to the loan raised by the city to defray the expenses of the war between France and the Emperor Maximilian. Memlinc's work has been compared to Fra Angelico's; they both delighted in a joyous representation of religious subjects, avoiding all that was painful. The

angels in Memlinc's pictures are often even playful, and there is no foreboding of woe in the faces of the "Mother and Child." Memlinc excelled in portrait painting, the heads being drawn and modelled with realistic truth, but

their greatest charm lies in a subtlety of expression that has rarely been equalled by any artist.

## UFFIZI

No. 703. MADONNA AND CHILD.—Memlinc, desiring to do honour to the Holy Child, resolved that he could do it most fittingly by amusing Him; therefore he painted a smiling angel by His side, holding an apple that is just out of reach of the Child's outstretched fingers. On the opposite side, to balance this figure, is another angel, playing gently on a harp. Memlinc lived in the days when composition reigned supreme; he understood well the mysterious charm of balance. The Virgin, sitting on her throne, is much higher than the kneeling angels, and the line of the heads is repeated in the arch above them; and in case this should be too obvious, curved festoons held by children hang from the centre of the arch to counteract its curve. The arch itself is most beautifully painted with a pattern of leaves and realistic lizards and snails.

The long face of the Virgin is peculiarly attractive, a jewelled circlet surrounds her fair hair, but there is no halo or crown as in the Italian pictures; neither does she wear the traditional colours of blue and green; her dress here is a brilliant red, lined with grey fur, and a purple under-dress. On either side of the throne are seen landscapes, exquisitely painted.

Nos. 801, 780, 769.—Three beautiful portraits of men. Their names are unknown, but it is not difficult to know their characters. In the first picture the head is painted against a dark background; it is the face of a thinker, one who will fight for his convictions: it is so the young Luther may have looked. The second portrait represents an introspective nature, one who broods over problems and

finds his own solutions; the picture has a background of sky and trees. The third is the portrait of a mystic; his hands in the attitude of prayer are held over an open book, but his eyes have a far-off gaze, seeking inspiration from afar.

No. 778. St Benedict.—A study of a monk reading.

## METSU (GABRIEL)

(1630-1667)

Metsu was born at Leyden and became a pupil of the celebrated Gerard Dou, by whom he was much influenced. When he was twenty he went to live at Amsterdam, where the great master Rembrandt was then painting. Metsu generally chose his subjects from the higher classes of society, the daintiness of their surroundings appealing to his love of beautiful things, and his pictures are distin-

guished for their exquisite finish and refinement of colouring.

No. 972. THE HUNTER AND THE LADY.—A study in coral pink, white, cool browns and greys. The dark atmospheric background fills nearly half the picture; the figure of the placid little lady is clearly relieved against it, and yet enveloped by it; her full white satin skirt, with its gold-embroidered border, is very long and lies in folds on the ground. Over her pink bodice she wears a soft white fichu, and a white handkerchief is knotted over her head. The pink colour is repeated in the linings and ribbons of the man's dress and in the feather in his hat; the same colour is accentuated in the brilliancy of the tablecloth in the foreground. A description that reads like a fashion-book account is necessary for such a picture as this, where the principal beauty is beauty of surface and quality, painted with exquisite delicacy and truth. Rarely has any painter been as successful as Metsu in representing the effect of light and shade on colour.

No. 918. LADY WHO TUNES THE LUTE.—Probably a study of the lady who is represented in the above-mentioned picture; in the distance a fair-haired boy is playing with a dog. This painting is equally distinguished for the great beauty of the technique.

## METSYS
(1460-1530)

QUINTEN METSYS was born at Antwerp, and was one of the most important painters of his time in the Low Countries. In 1491 he was admitted as master into the Guild of St Luke at Antwerp. His technical method is

similar to the Van Eycks', and his modelling is subtle and true, as can be seen in the fine portraits of himself and his second wife in the Uffizi.

## MICHELANGELO

(1475-1564)

ALTHOUGH long years elapsed between the death of Dante and the birth of Michelangelo, there is much in common between the early poet who carved ever-enduring scenes in words and the sculptor who embodied his poetical thoughts in marble or paint. The resemblance is emphasised by the fact that as Dante is known to have tried another medium, and to have expressed his ideas in the visible form of a painting, so the great sculptor, who was also a painter, engineer and architect, did not hesitate to

express his thoughts in sonnets. The following, written by Michelangelo to the memory of the great poet, is in many ways equally descriptive of the great sculptor:—

"From Heaven his spirit came, and, robed in clay,
The realms of justice and of mercy trod:
Then rose a living man to gaze on God,
That he might make the truth as clear as day.
For that pure star, that brightened with its ray
The undeserving nest where I was born,
The whole wide world would be a prize to scorn:
None but his Maker can due guerdon pay.
I speak of Dante, whose high work remains
Unknown, unhonoured by that thankless brood
Who only to just men deny their wage.
Were I but he! Born for like lingering pains,
Against his exile coupled with his good
I'd gladly change the world's best heritage."

—*Translated by J. A. Symonds.*

Such mighty spirits as Dante and Michelangelo possessed are of necessity condemned to lonely lives. Dante satisfied his hunger for companionship by weaving his ideal conception of a comrade and guide round the personality of Beatrice. Michelangelo appears to have had no real friend until he met Vittoria Colonna, when he was about fifty-nine years old. She was the daughter of Fabrizio Colonna, grand constable of the kingdom of Naples. When quite young she married the Marquis of Pescara, to whom she was devotedly attached, but they saw little of each other, as he was one of Charles V.'s most brilliant captains. He died at Milan from wounds received in battle, and after this loss Vittoria spent much time in Rome, the centre of a brilliant circle of cultured people. It was there Michelangelo met her, and they continued firm friends until her death in 1549. With the exception of this friendship, Michelangelo's life was very lonely. The greater part of

it was passed in solitude or in contentions with patrons and others. His quarrels with those in authority began early, as we are told by Vasari that his father, who belonged to an ancient and noble family, did not care that his son should adopt what he considered the inferior calling of a sculptor. But he yielded to persuasion, and apprenticed him, at the age of thirteen, to Domenico Ghirlandaio. The work of this prosaic master had no influence on the genius of his pupil, and the latter temperament was more akin to that of Signorelli, who may be considered Michelangelo's forerunner in the power of expressing ideas by means of the human figure. It was the human figure only that interested Michelangelo; other forms of nature had no charm for him. He describes this feeling in beautiful words: "Nor does God vouchsafe to reveal Himself to me anywhere more than in some lovely mortal veil, and that alone I love, because He is mirrored therein."

## UFFIZI

No. 1139. Holy Family.—This circular picture, painted for the Florentine, Angelo Doni, is of inestimable value, as it is the only well-attested panel by Michelangelo that exists, and it is entirely characteristic of this great master. It is more like a carved relief than a painting, the figures being modelled with such knowledge and care as to give one the impression of statues. The type Michelangelo has chosen to represent the Virgin is quite unlike any other

rendering of the same subject; she is here a primæval creature—a goddess. She leans backwards to hold the beautiful Child, who is supported by St Joseph. The wonderfully modelled nudes in the background were used by Michelangelo as the earlier painters had used birds and flowers—to render homage to the Queen of Heaven.

PITTI

No. 113. THE FATES.—Now ascribed to Rosso.

## MIERIS (FRANS VAN)
(1635-1681)

FRANS VAN MIERIS was born at Leyden, lived there and died there, although his work was so much appreciated that efforts were made to attract him to more important places. The Grand Duke of Tuscany visited him in his home, and it is probably owing to that fact that Florence has such a good collection of his works. Mieris was the son of a goldsmith and diamond-cutter. He was the pupil of Gerard Dow, and was also influenced by Metsu and Jan Steen. Judging from his portraits, he appears to have been a vivacious, jovial man, with a keen delight in material things. He possessed a remarkable insight into character, and the power of representing it on canvas with exquisite skill.

UFFIZI

No. 860. PORTRAIT OF HIS SON JOHN.—Interesting small portrait of a young man, quiet in colour and dignified in pose, with the exception of the momentary gesture of the right hand, which, however, is exquisitely painted.

No. 890. PORTRAIT OF THE ARTIST.—This spirited face is modelled with the delicacy of a miniature. The artist has chosen to paint himself in velvets and silks, lace collar, and gay scarf tied round his hat. It is the face of one interested in the outward appearances of things, and not of one who broods over the difficulties and problems of life. We see his portrait again in No. 981, where he has painted himself surrounded by his family. All is luxury and enjoyment, and the jovial painter, who is also apparently a musician, points with delight to the monkey who sits on the table and helps himself to the fruit. A lady, dressed in velvet, silks and furs, drinks wine that is evidently of the very finest quality. Superbly painted is the figure of the lady on the left in her white satin, the slashed sleeves lined with pink; a blue scarf, heavily fringed with gold, hangs from her waist, and strings of pearls are in her ears. In the distance two lovers exchange tender confidences. All are exceedingly prosperous and happy. Suspended from the ceiling is a little figure of Cupid, and round the mantle shelf is carved a frieze of a procession of children with the infant Bacchus. It is as if the artist could not put in detail enough to show his delight in material wealth. Was it sarcasm or accident that placed the open books, neglected, upon the floor?

No. 941. THE DUTCH COURTESAN.—Magnificently painted picture of an unpleasant subject.

No. 854. THE QUACK.—Mieris was equally successful in painting rich and poor, high and low. In this picture he has chosen to represent patched clothes and bedraggled feathers, but by beauty of atmosphere and subdued colour he has managed to give considerable charm to the group of sordid figures who surround the man who is trying to deceive them.

No. 976. His Own Portrait.—Mieris delighted in painting his own portrait, representing himself here as gay and jovial, sitting by an open window. He turns round and looks at the spectator over his shoulder. This little picture is exquisitely painted.

No. 954. The Beer Drinkers.—A young man sits on a table strewn with cards, on which sprawls another man asleep or drunk. A woman has filled a glass for the boy, who holds it up to the light before he drinks. Great beauty of painting distinguishes this pot-house subject.

## UFFIZI

No. 945. Repast of Two Old People. — It is a pleasant thing to hear the dinner bell ring when we are hungry; but do we want a picture of people satisfying that hunger? Food, cooked and uncooked, is represented here. Fortunately there are also flowers, and the picture is flooded with light which does much to redeem the commonplaceness of the subject. The interest of the two old people is naturally only in their food, for one can see by their toil-worn hands that their life is a hard one, and probably meals are their only enjoyment. Contrast this realistic sympathy with greediness and absence of all feeling but hunger with the many pictures of "suppers" painted by the subtle and refined Italians, which one always associates with festive elegance and kindly hospitality, or the sacred suggestions of the last meal of the Saviour.

## MIGNARD (PIERRE)
(1610-1687)

PIERRE was the brother of Nicolas Mignard, the painter. Although born at Troyes, he is generally called "the Roman," from having lived twenty-two years in Rome. He was invited to return to France by Louis XIV., and he painted many portraits of the king and of other celebrated people. His subject pictures are of little value, but his portraits are excellent and distinguished for their beautiful colouring.

### UFFIZI

No. 688. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ.—A miniature-like portrait of Madame de Sévigné, so well known by her pictures of society and the expression of her doting affection contained in her letters to her daughter, the Comtesse de Grignan, whose portrait, also by Mignard, hangs in the same room (No. 670). She wears a head-dress of white and scarlet feathers on her carefully-arranged hair. The animated face expresses sympathy and a sense of humour, and without being strictly beautiful it is exceedingly pleasant to look upon. The dress is exquisitely painted and harmonious in colour, its dainty elaborateness being relieved by a simple landscape background.

## MORONI
(DIED 1578)

THE work of this artist will probably only be fully understood by painters. His contemporary, the great Titian,

admired his work so much that he not only advised Venetian nobles who went to Bergamo to have themselves painted by him, but when celebrated people came from Bergamo to Venice and desired to have their portraits painted by Titian, he asked why they did not employ their native artist whose work was so excellent. Moroni was born near Bergamo, and after studying under Moretto at Brescia, spent the remainder of his life there, and his work can be studied best in that town. Moroni's subject pictures are of little value, but he ranks high as a portrait painter, representing his sitters with accuracy and vitality, and although his work has not the poetical feeling of his master Moretto, or of Lorenzo Lotto, it never fails in truthfulness of tones and the rarest technical skill.

## UFFIZI

No. 629. PORTRAIT OF A MAN.—There is an Irish proverb, "Never trust a man whose hair and beard are of different colours," and there is certainly something extraordinarily evil in the expression of this man whose hair is black, touched with grey, a marked contrast to the reddish brown beard. And it is unfortunately evil combined with power. This is not the face of a dreamer, or of a man who would be influenced by others, but it is the covering of a mind keenly active and able to control to a remarkable extent the wills of others. The eyes even in the portrait are almost mesmeric, the thick beard does not altogether conceal the sneering mouth. The original was probably rather a student of men than of books, and the artist has placed a book on the marble balustrade to help his composition, rather than to throw light on the character of his sitter.

No. 586. FULL-LENGTH PORTRAIT OF A MAN.—Fine portrait of a man in black silhouetted against the cool grey back-

ground, so often adopted by Moroni as a background to his figures. The motto on the pedestal: "Et quid volo nisi ut ardeat" ("And what do I wish but that it may burn") is an enigma at the present day. A vase containing a flaming substance stands on the pedestal, and the man points to this, turning round to look at the spectator. Quiet humour is expressed in his face; there is no suggestion of a wish to destroy, and it is equally difficult not to see here a reference to the almost identical words in Luke xii. 49, or to find any conceivable ground of reference.

Nos. 642 and 582.—Two portraits of men which show Moroni's great power of characterisation. In the portrait of Pantera, irritability is the most marked trait, as he pauses for a moment in his reading to turn to the spectator. He was the author of the poem, "La Monarchia di Cristo." It was published in 1535 and dedicated to Francesco I. In the portrait Pantera holds the book in his hand.

## PITTI

Nos. 128 and 121 are undoubtedly genuine portraits by Moroni, and not by the Veronese painter Domenico Moroni as catalogued. The tones in the woman's portrait are remarkably subtle, and the features are loosely painted, to use studio language. There is no hard and fast line, for instance, between the red of the lips and the flesh tones; one is merged in the other, the result being very atmospheric and harmonious, an effect sought after by many modern painters. The necessary decision required by this manner of painting in the surroundings is given by the points of light of the edges of the frilled white collar, and in the delicate lines of the fine net over the hair. The emphasis is continued in the jewels round the neck and the black dress, slashed to show puffings of white and red.

The second portrait represents an old man with a furrowed face. He has a high, well-modelled forehead, and a shrewd face. With the exception of the flesh tones, this portrait is entirely a study in black, white and grey.

## MURILLO
(1618-1682)

MURILLO was born in Seville; his parents being in a very humble position, he was compelled to earn his bread by painting rough pictures for fairs and markets. Having made a little money in this manner, Murillo decided when he was twenty-four to go to Flanders or Italy to study painting. Stopping at Madrid he made acquaintance with Velasquez, who took a fancy to him, gave him lodgings in his own house, and procured him admission to the King's galleries, where he had the opportunity of studying pictures by the great masters. When he retured to Seville he was overwhelmed with commissions; he also became very popular socially, and married a wealthy lady of rank. He was an ardent Catholic, and may be considered the last of the religious painters. He possessed great technical skill, and an excessive sweetness in his pictures have made them popular with people who do not care for more imaginative work.

## PITTI

Nos. 56 and 63. MADONNA WITH THE ROSARY, AND THE VIRGIN AND CHILD.—Two characteristic pictures by Murillo, illustrating the beauty of a subject of which one never tires—a mother with her young child. But having said that one has said all; there is no attempt to represent anything beyond the beauty; no mystic meaning, no prophetic foreboding of all that was to happen can be read into these faces as in the pictures of Bellini, Mantegna or Botticelli. Here we have simply pride and delight in the expression of the mother, and happiness and health in the well-cared-for child.

## NETSCHER (CASPAR)

(1639-1684)

NETSCHER was born at Heidelberg, and studied painting under Terburg at Deventer. When he was only twenty years old he decided to go to Italy, but when at Bordeaux he fell in love with a girl, married her, and returned to Holland and settled at the Hague. His two sons, Theodor and Constantine, were both painters.

### UFFIZI

No. 957. THE SACRIFICE TO LOVE.—This picture represents a late evening scene in the open air; a fair-haired

lady, playing her guitar, sits before a statue of Cupid riding on a lion's back. Her waiting woman makes an offering of fruit, and behind are other statues, one representing the goddess of plenty.

No. 949. The same lady and her attendant make offerings to a statue of Venus; behind them stands a satyr-like man, and various episodes take place in the distance.

Nos. 964 and 867. "The servant-girl" and "The woman who winds up a watch." Two little studies in cool browns, both beautifully painted; the effect of dim candle-light in the second picture is well rendered. These small pictures, destined to decorate the walls of a room, testify to the Northern peoples' love of a home.

## ANDREA ORCAGNA

(*c.* 1308-1368)

ALTHOUGH there are no pictures by Orcagna in the Florentine Galleries, his name cannot be ignored in this book, as he is one of the most important links in the chain that connects Giotto with Masaccio. He was born in Florence, and his father, who was a goldsmith, was probably the first teacher of Orcagna and his three gifted brothers, all of whom took up some branch of the fine arts. Andrea was not content with one branch, but was equally successful as a sculptor, painter, architect, and worker in mosaic. He is also said to have written sonnets. We can judge his varied powers in studying such of his works as remain in Florence—the frescoes of the Strozzi Chapel in Santa Maria Novella and the shrine in the Church of Or San Michele, built to contain a picture of the Madonna, which was said to have performed miracles during the great plague in 1348.

### SANTA MARIA NOVELLA

Damaged as is the fresco in the Strozzi Chapel by time and damp, from what remains we can judge that it is certainly one of the finest conceptions of a Trecento, the conception of a sculptor translated into paint, consequently pleasing by the qualities that pertain to sculpture, austerity of design and simplicity of outline.

His frescoes in the green cloister of Santa Maria Novella illustrating "The Deluge" are extremely fine in conception, but so damaged that it is impossible to realise their original beauty.

## PERUGINO
(1446-1523)

Oceans of space, untroubled by cloud or storms, are invariably presented to us by this Umbrian artist; the quiet restrained figures are no more disturbing in the midst of this serenity than trees or buildings. Unlike other painters, it was not the human face he used to express the soul, but the whole universe, and in presenting to us these vast sun-warmed spaces he has succeeded in conveying religious emotion to all who can escape from their narrow surroundings, and identify themselves with the vastness of Nature. And yet we have been told by Vasari that Perugino was an irreligious man, and obstinately refused to believe in the immortality of the soul. As we look at his pictures which represent so boundless a sense of space, and the figures at first so disappointing which may symbolise what has been called "our tight, painfully limited selves"—the surrounding serenity being

typical of the space that is waiting for the spirit when it spreads its wings, we may entertain the fancy that what Perugino really denied was only the immortality of that limitation which appears in all earthly personality, and which makes up all we associate with the term self. It is impossible to one who surrenders himself to the impression of vastness conveyed in his sky and atmosphere, to believe that the producer of such pictures was one who disbelieved in a higher power. And yet there must be some foundation for the story of his unbelief. Vasari was born twelve years before Perugino's death, and must have talked with many men who knew the artist intimately; and the story does not rest alone on Vasari's evidence, for Gaspero Celio, a painter of the sixteenth century, quotes Niccolò delle Pomarance (who had married a relation of Perugino's wife) as asserting that Perugino on his deathbed refused the last sacraments and declined to confess, saying he was curious to know the final fate of the unconfessed soul. The truth probably is that he was an original thinker, and refused to have his thoughts labelled by fellow-men. There seems to have been a stubbornness of purpose in what Vasari calls his "marble-headed brain," for in art as in religion he appears to have been uninfluenced by the men he came in contact with. Studying under Piero della Francesco at Arezzo there is nothing in common between the two artists except the power they both had of representing illimitable distances. After this he studied under Verrocchio in Florence, having Leonardo da Vinci for a fellow student, and for some years he worked in the Sistine Chapel with Ghirlandaio, Signorelli and Botticelli. Thirty years older than Michelangelo he disliked the new ideas of the younger artist, and went on contentedly in

his own way, leaving behind him the poverty of his youth and accumulating riches. When he was nearly fifty, he married a young and beautiful wife; he lived to be seventy-seven and many children survived him.

## UFFIZI

No. 1217. PORTRAIT.—This portrait of a youth was formerly attributed to Lorenzo di Credi; refined and subdued in colour, and subtle in drawing, it should be compared with the still finer portrait by Perugino in the Tribune, No. 287. These two pictures are evidence of his consummate skill in the art of portrait painting.

No. 287. Portrait of Francesco delle Opere, who died in Venice 1496. As a representation of character it is one of the finest portraits in the gallery. The rigorous face of a middle-aged man is seen against a beautiful landscape background; he holds in his hand a scroll on which are the words—"Timete Deum," = "Fear God."

No. 1122. VIRGIN AND CHILD AND TWO SAINTS.—The composition is exceedingly pleasant, as in all Perugino's pictures. The Virgin is in the centre with the Child on her

knee; St John the Baptist and St Sebastian stand on either side. Perugino has yielded to tradition in painting his saint transfixed by arrows, but the instruments of death are as unobtrusive as possible, and on the face there is no expression of pain. It is interesting to compare this St Sebastian with the well-known picture of the same subject by Sodoma in the Uffizi. Perugino gains by his greater reserve.

## PITTI

No. 219. Holy Family.—The Virgin kneels in adoration before the Child Christ, who is held by an angel. The infant St John kneels on the opposite side of the picture. The subdued light of the sky gives the keynote for the colouring of the picture, which is throughout exquisite in colouring.

No. 164. The Descent from the Cross.—Much more ambitious, but not so perfect as Perugino's picture of the same subject in the Accademia. Here the central figure fails, although nothing could exceed the beauty of the surrounding figures and of the distant landscape.

## ACCADEMIA

No. 53. Christ Praying in the Garden.—One's first

impression in looking at this picture is that it does not well illustrate the account given in all four gospels of Christ going alone in the garden to pray; the garden across the brook Cedron always suggests a sheltered spot surrounding tired wanderers with the shade and sympathy of trees. In this picture Christ kneels on a bare mound, and at the first glance there appears to be no idea of solitude, but one soon realises that this serene figure could not be more utterly alone than He is on the little hillock, His figure showing dark against the evening sky, separated completely from the figures around him by some indescribable atmosphere of spirituality. The three disciples asleep below the mound are for the moment as logs of wood—Judas holding his money bag and accompanied by many soldiers has no more power to disturb the spirit of Christ than he has to enclose the vast space and stillness of the sky in his little grey bag.

No. 56. THE DESCENT FROM THE CROSS.—The rigid figure, pale as carved ivory, lies on the knees of the Virgin; her right hand is under the head which is also supported

by the kneeling St John, the feet resting on the knees of Mary Magdalene. On each side stand the figures of Joseph of Arimathea and Nicodemus. The colour and composition are very beautiful. Under a building of many arches, through which is seen the sky and distant landscape, sits the Madonna, her cloak of deep blue forming a background to the still figure; the blue is repeated in the draperies of the attendant figures, combined with curious greens and reds, making a scheme of colour quite unlike any work of the Florentine school. As in all Perugino's pictures, emotion is entirely restrained; tears indeed fall from the eyes, but there is no contortion or distress. The contrast between the vitality of St John's face and the unfathomable mystery of death expressed in the head of Christ is remarkably rendered.

No. 57. THE ASSUMPTION.—This picture is more like a skilful pattern than a painting; it might have been designed for a piece of tapestry. There is throughout perfect balance and symmetry, but it is one of those pictures which loses enormously by being in a well lighted gallery; to judge it properly one ought to see it, where it was intended to be, in a dimly lighted church. If one sits at the far end of this room, it is possible to compare this picture with one of the same subject by Botticelli in the room on the left, where the composition is simpler and incomparably finer.

Nos. 241 and 242.—Two excellent life-like studies of monks.

## CONVENT OF STA. MARIA MADDALENA DE' PAZZI

The chapter-house of this small convent, in via della Colonna, contains one of the most remarkable frescoes in Florence, by Perugino. Making use of the

three arches formed by the roof, he repeated their lines in painted arches, and continued them by semblances of pillars, thus giving himself three well proportioned spaces to fill. Adapting the composition of the subject to the limitations of its surroundings, is one of the many arts we have lost in these days; it was one of the first considerations with the artists of the Renaissance as with the Greeks. Perugino, having got his spaces, filled them with unerring skill, and we can follow the working of his mind. He decides that the cross shall spring upwards to the uppermost part of the central arch, and the arms of it shall reach to either side, while the beginning of it is unseen below the edge of the picture, its foundation out of sight; no skull, cross bones, and emblems of death for him. The wide sky shall be its background, the earth only beginning below the feet of the Christ, the still landscape stretching away into the immeasurable distance of the far-away hills.

The extended arms of the figure on the Cross, the wide landscape, in which the gleaming water reflects the sky, the upward springing trees all help our narrow capacities to expand and enable us for a brief moment to realise the boundless realms of the kingdom of the spirit. It is with the enjoyment of imaginary flight that our mind follows the subtle line of the distant hills; the beauty of the position of the figures gives us the same feeling of enjoyment; the eye sweeps upward from St Bernard on the left to the Virgin and upwards again to the Christ, descending slowly to St John and St Benedict. And Perugino had no intention to arrest this spirit flight by any accent of pain; men had done their utmost, and had been permitted to execute their desires, but it was not of them Perugino wished beholders to think but of the height,

and depth, and breadth of that Love of which the Cross is a symbol.

## PESELLINO

(1422-1457)

PESELLINO's father and his maternal grandfather were both artists, but the former dying when Pesillino was only five years old, the child was educated by his grandfather, Pesello, and received his name from him. He worked with Fra Filippo Lippi, and studied the paintings by Masaccio; he principally painted small narrative pieces such as are suitable for predelle and cassoni (wedding chests).

### CASA BUONARROTI

EPISODES IN THE LIFE OF ST NICHOLAS.—When St Nicholas was quite young he inherited his father's vast possessions; he delighted in helping all who were in need, and hearing of a nobleman who was so poor that he could not give marriage-portions to his three daughters, he resolved to help him out of his difficulties; secretly, of course, for the nobleman was as proud as he was poor. The plan St Nicholas resolved upon was to drop three bags of gold through a window of the nobleman's house; we can see in the picture how quietly he has come, mounting swiftly the grass-grown steps; in one moment he will have dropped his gift into the room, and softly treading on his tip-toed feet will flee from sight, resisting the temptation to witness the joy of the finders. The contrast is great between the joyousness of St Nicholas and the anxiety and depression of those who are in the house. Pesillino has great power in depicting expression. The father is utterly hopeless; he sits on a canopied chair, his

head resting on his hand; the shoe he has kicked aside, the open, empty drawer increase, in a subtle way, the feeling of hopelessness. It is the tragedy of a poverty that has to keep up appearances; these three ladies have not the relief of scrubbing, or cooking, or working in the fields: they sit in their well-ordered room, their beautiful hair elaborately braided, although their dresses are plain and their feet bare. One is tired of the weariness of it all and has fallen asleep, another sitting on the ground allows herself romantic dreams; the third daughter, more energetic, argues some point with her father. But their present difficulties will soon be over, for when their marriage portions were assured little difficulty was found in arranging their marriages, and let us hope the sons-in-law were kind to that weary old man. This was a subject that could be rendered by Pesellino with peculiar sympathy, as he had experienced the same difficulty as the father in this picture, being unable to give his daughter a dowry; fortunately Cosimo de' Medici acted the part of St Nicholas and enabled the girl to marry.

In the second picture we have a wonderful representation of a villain in the innkeeper who stands, with folded arms, near his door. The story is that St Nicholas was travelling through his diocese during the time of a famine; when food was brought to him he at once perceived its horrible nature, and making the sign of the cross over the tubs which contained the main supply three youths stepped out. We are not told the fate of the murderer, but his sign-board hangs above his head and perhaps he took its place. The group of the Bishop and his attendants is most beautifully painted, with great delicacy and skill.

The third picture shows St Nicholas releasing three innocent men who were going to be beheaded by order of

the Roman prefect; it is equal to the two previous pictures in beauty of execution, composition and colouring, and it fills us with regret that so little work by this accomplished artist remains to us in these days, and that little so often overlooked.

### ACCADEMIA

No. 72. PREDELLA.—This excellent panel was painted for the principal altar of the church at Vallombrosa. When the monastery was repressed by the French in 1810 the picture was placed in this gallery. It contains pictures of the Nativity, the martyrdom of Cosmo and Damien, and St Anthony of Padua finding a stone in the place of the dead miser's heart—all interesting but not equal to the predella in the Casa Buonarroti.

## PIERO DI COSIMO

(1462 TO ABOUT 1521)

QUAINT, quizzical, fantastical Piero loved to employ his whimsical fancies in depicting classical fables and arranging strange Masques for the Carnivals in Florence. The oddness in the treatment of his subjects has been the means of concealing much of the rare beauty of his pictures; looking at them superficially we are repelled by the ugliness of his faces or the strangeness of his compositions, but anyone who takes the trouble to get beyond this will be struck by the exceeding beauty of his colouring and the magic of his scenes in what appears to be an enchanted country. For in looking at his pictures we feel something of the child's delight who sees a familiar scene reflected in a mirror; how much more fascinating everything is in that looking-glass land, far more fascinat-

ing than seeing an entirely new scene, for the unreal aspect of something that is perfectly familiar has a charm of its own. It is not surprising that his work has the effect upon us of reversing everyday things, for Piero was a man who lived apart, and had nothing in common with his fellow men. The pupil of Cosimo Rosselli he learnt little from him, although he is always called by his name, and not by his family one of Lorenzo. Leonardo da Vinci's influence can be traced in the beauty of Piero's atmospheric perspective, and the truth of his effects of light, otherwise we may say he was uninfluenced by his contemporaries. His best works are the "Death of Procris" in the National Gallery, London, and the portrait of Simonetta Vespucci in the gallery at Chantilly.

## UFFIZI

No. 1312. PERSEUS FREEING ANDROMEDA.—In this picture Piero has succeeded in confronting us with a ghastly beast; his huge fungus-like ears, snorting nostrils and sword-like tusks are really horrible, and the unwieldy body appears to have unlimited power and strength. Perseus, however, without effort and almost with mirth is about to strike the fatal blow. Andromeda is bound to a tree in a fainting condition; a crowd of people have turned their backs upon her, overcome by the horror of her fate. On the right Perseus carries off the smiling Andromeda in the midst of a joyful crowd.

## EAST CORRIDOR

Nos. 82, 83, 84. A SACRIFICE FOR THE DELIVERANCE OF ANDROMEDA; ANDROMEDA DELIVERED BY PERSEUS; THE MARRIAGE OF PERSEUS DISTURBED BY PHINEUS.—The sea-nymphs were angry because Kassiepeia, the wife

of the king of Æthiopia, claimed to be the Queen of beauty; they begged Poseidon to avenge them and he willingly flooded the Æthiopian land, and sent an awful monster to ravage it. The king in despair consulted the oracle, and was told that his daughter must be sacrificed to the greed of the marauding beast; unwillingly and much distressed he was forced by his subjects to consent, and the princess was bound, it is generally said, to a rock; the Florentine artist has preferred a tree.

Perseus, the son of Danae and Zeus, wearing winged shoes, the helmet of Hades, armed with the scimitar of Hermes and carrying the Gorgon's head in his wallet, was flying through the air when he saw the imprisoned maiden, fell in love, and resolved to release her; but first stipulated that upon her release she should be given to him in marriage. The king joyfully consented, and the monster was attacked and slain, and the wedding feast began. But before her imprisonment she had been betrothed to Phineus, who now appeared upon the scene, and plotted to destroy Perseus, but the bridegroom whipped out his Gorgon's head and turned all his enemies to stone.

If we study these pictures in the order of the story, 83 comes first, followed by 82 and 84.

No. 83. Andromeda Delivered by Perseus.—This picture is only saved from grotesqueness by the beauty of the atmospheric effect. A huge monster with open jaws glides through the water towards the captive Andromeda, who is bound to a tree; fright overpowers the spectators. In one moment they expect to see Andromeda swallowed by the beast. But Perseus, the deliverer, is at hand. He is represented three times in this picture: first, flying through the sky; secondly, on the dragon's back; and

thirdly, after the fight is over, we see him being happily married to Andromeda.

It was a common practice with the early painters to represent consecutive scenes in one picture. The story is continued in 82. A sacrifice for the deliverance of Andromeda.

In the centre of the picture is a most beautiful temple, in which incense burns before the altars of Jove, Pallas, and Mercury. On the extreme left Andromeda walks hand in hand with Perseus; her father is on her left, and she is surrounded and followed by the citizens who are quite glad to have her back now that the monster is slain. They blow trumpets and carry branches of olive. Near the central altar we again see Andromeda kneeling with Perseus, her father faces them, and on the right the procession disappears over the brow of the low hill. But their troubles are not over, for in the next picture, 84, The Marriage Feast is disturbed by Phineus. On the left Phineus and his followers are plotting against Perseus; in the centre the attack begins upon the wedding guests; and on the right, just below the steps, stands Perseus, with the Gorgon's head, and all his enemies are turned to stone.

The figures throughout this series are clumsy, and sometimes almost childish in their rendering, but the landscapes never fail to charm.

No. 81. Virgin and Six Saints.—There is always something whimsical in Piero's work, even in his sacred subjects. In this picture the two kneeling women, St John, and the monk behind might be listening to some humorous story; even in the Virgin's face there is a suspicion of mirth. It is only St Peter and the monk behind who appear really serious. Fantastically shaped hills and clouds form the background, and among the

weird trees are little scenes of the Nativity, the Shepherds watching their flocks, and the flight into Egypt. The two kneeling figures in the foreground probably represent St Catherine of Alexandria and St Catherine of Siena.

## PIERO DELLA FRANCESCA

(*c.* 1415-1492)

PERHAPS the rarest of all powers possessed by human beings is that by which they slip out, as it were, of their own personality and identify themselves with that of another. The majority of men never get away from themselves; their individuality creeps into all they do: very often it constitutes their principal charm. In the whole crowd of European artists we can only say that two possessed this gift: Piero della Francesca and the Spanish Velasquez. They both spent the greater part of their lives in Courts, and it is possible that the ceremonious surroundings may have emphasised their natural bent, and taught them to conceal their own emotions. Piero was born at Borgo san Sepolcro, a small town in the hill country, near the source of the Tiber. Of his early training we know nothing, but he was working in Florence in 1439 as the skilled assistant of Domenico Veneziano. He afterwards went to Rimini, where his fine portrait of Sigismondo Malatesta can still be seen; he also worked in Arezzo, but the greater part of his life was spent at the learned court of Urbino. He was a celebrated mathematician, and is said to have written a treatise on perspective. There is a tradition that in his old age he became blind.

No. 1300. FEDERIGO, DUKE OF URBINO, AND HIS WIFE

BATTISTA.—The princely house of Urbino is represented in the Uffizi Gallery by portraits of several generations, all painted by great masters. Piero della Francesco painted the celebrated Federigo and his wife Battista. Elisabetta, the wife of their only son, Guidobaldo, was painted by Mantegna, and it was the great Titian who immortalised their nephew and heir Francesco Maria della Rovere and his wife Leonora. Their grandson, Francesco Maria II., was painted by Barocci; the portrait hangs in the Uffizi. Vittoria, the great great grand-daughter of Francesco Maria I., and the last member of the house of Urbino, was painted by Sustermanns, and her portrait is also in the gallery. The cultured princes of Urbino were all patrons of artists, but at the same time they were mighty fighters and autocrats in their kingdom, and yet the most permanent memorial of their fame is the work of the artists they employed.

It is impossible here to do more than give a short account of the renowned Federigo. The valuable work, "Memoirs of the Dukes of Urbino," by James Dennistoun, contains his translation of a biographical sketch of Federigo by Vespasiano who long resided at the Court of Urbino:—

"In Messer Federigo were united many virtues, and his age produced no one superior in every laudable quality. In military science, which was his peculiar profession, he was excelled by no commander of his time; uniting energy with consummate judgment, he conquered by prudence as much as by force. He was singularly religious, and most observant of the Divine commands. No morning ever passed without his hearing mass on his knees. During his forenoon meal he had a homily of St Leo, or some other religious book read to him, and when any striking

passage occurred, he made the reader pause that he might understand it thoroughly. He daily distributed at his palace a considerable amount of bread and wine, besides administering to the necessities of many unfortunate persons of learning or of birth. He was, in short, a refuge for all men of worth. Federigo inculcated courtesy as a most valuable quality in a sovereign, and he practised it in a remarkable degree in his intercourse with all ranks. Though of a naturally choleric temper, he by long attention brought it entirely under control, and was on all occasions the peace-maker among his people."

He appears to have lived very happily with his wife, the learned Battista, daughter of Alessandro Sforza of Pesaro. She inherited her powers from three generations of remarkable women; her mother Costanza Varana was the associate of scholars and philosophers; the grandmother Elisabetta Malatesta, and the great-grandmother Battista di Montefeltro were equally celebrated. Battista, the original of this portrait, publicly delivered a Latin oration when she was four years old, and as her mother died when she was very young she was still a child when she was expected to entertain her father's guests and manage his household. She was only thirteen when she married the Duke of Urbino, and she died at the age of twenty-five, leaving six daughters and one son.

In the clear outlines and delicate modelling of these profiles we have a forecast of what was done later by the great German painter Holbein. They are painted against a clear, luminous sky, so wonderfully gradated that it suggests infinity; this atmospheric effect is helped by the perspective of the vast landscape through which a river winds among low hills. The tone and colouring of Battista's head is shell-like in its delicacy; her fair hair

is arranged in elaborate coils and fastened with jewelled clasps. An ample white head-dress covers part of the hair, falling in folds behind her neck. The delicacy of the colouring is continued in her jewelled neckband and the row of pearls which falls over her breast; from a small gold chain, attached to these pearls, hangs a medallion. These details are dwelt upon because they are of the utmost importance in the composition of the portrait; the subtle flatness in the modelling of the face is isolated and emphasised by the elaborateness of the surrounding ornaments. The head is set like some exquisite bit of jewelled ivory in the sheath-like black robe, which is sleeveless, showing the under-dress of a gold patterned yellow brocade. The dark complexioned face of the duke is modelled with the utmost fidelity; warts, wrinkles and broken nose, all being faithfully portrayed. Federigo lost his right eye and the bridge of his nose in a tournament. The feminine softness of Battista's face needed the brilliancy of jewels and brocades to enforce its sweetness. The rigour of the masculine face required no such aid. No jewelled crown could be more effective than the stiff red biretta, and the plain red coat with its lines of white and crimson for the collar. The whole being completed and kept in place by the intense blackness of the hair, which also repeats the depth of tone in Battista's black robe, thus completing the composition.

On the reverse side of these panels are small pictures of the cardinal virtues, accompanying Federigo and Battista as they ride on triumphal cars; the duke's is drawn by two white horses, following the direction of the god of love. Federigo is in full armour with his helmet on his knee and his truncheon in his hand; behind him stands a figure of Victory, crowning him with a garland. On the front

part of the car are four female figures; one, holding a broken column in her hand, represents Force; the emblematic figure of Prudence is in the centre of the group. She holds a mirror in her hand; she is represented as young and full of strength and energy, but on the back of her head she wears the mask of an old man to show that she possesses experience too. Justice has the usual scales and two-edged sword; the remaining figure is scarcely discernible. Battista's car is drawn by unicorns, types of purity, and they too are driven by a god of love. She sits in a chair of state magnificently dressed, with an open book on her knee. The figure behind her is probably intended for Truth. Faith, with cross and chalice, sits on the front of the car, near the figure of Religion, on whose knee a pelican feeds her young.

These pictures hung in the palace at Urbino until the last of the Delle Rovers resigned his duchy to Pope Urban VIII. His possessions were inherited by his granddaughter Vittoria, who had married Ferdinando II., Grand Duke of Tuscany, and thus they became a portion of the valuable Florentine collection.

## POLLAIUOLO (ANTONIO)
(1429-1498)

ANTONIO Pollaiuolo, educated as a goldsmith, bestowed the patient care of a scientist upon all his undertakings. There was no limit to his industry; he designed and often carried out himself church ornaments, medals, helmets, chains, and beautifully wrought crucifixes. He also worked in enamel and produced many pictures; one at

least, the "Hercules" in the Uffizi, is worthy of the highest praise. He was the pupil of Donatello and Uccello, and followed keenly their studies of the structure of the human body; he ran great risks to his health and freedom by unlawfully desecrating graves and dissecting dead bodies. His knowledge of anatomy can be seen, not only in the above-named picture, but in a wonderful design of naked men fighting in a wood, which hangs on the walls of the passage leading from the Uffizi to the Pitti.

## UFFIZI

No. 1153. HERCULES AND THE HYDRA, AND HERCULES AND ANTÆUS.—These two tiny panels a few inches square are very remarkable; low in tone and subdued in colour as they are, their vitality is such that not only do we feel the strength of the men represented, but their vigour is pleasurably communicated to us as we follow the lines of the tense muscles, the gripping legs, and the straining arms. Such a sensation of power communicated by music we have all felt. Again we all know the feeling of satisfaction in reading in beautiful words a thought expressed by a master of an idea we have had, but have not been able to put into adequate words; but to have the feeling conveyed to us by a picture is rare, so seldom is the vitality forcible enough. Hercules here is a god; the lion's skin flung over his shoulders swings away from him in curving lines, while the head of the king of beasts forms a fitting helmet for this fighter. The many-headed Hydra is a horrible beast, but he is being slowly overpowered by the strength of Hercules, who grasps him firmly with his left hand, while his right brings down the heavy club with a swinging

blow. In the second panel, too, it is obvious that Hercules will be the conqueror; Antæus is making his last great effort before Hercules suffocates him in his grasp.

No. 30. GALEAZZO SFORZA.—Probably a portrait of Galeazzo Maria Sforza, Duke of Milan, born 1444, murdered 1476. He appears to have been a monster of iniquity, without any of the redeeming traits that distinguished his brother, Lodovico, the husband of Beatrice d'Este. After a rule of ten years of cruelty and oppression the duke was murdered by his courtiers, who refused any longer to endure his malignant rule. He left two legitimate children by his wife, Bona of Savoy; Giovanni Galeazzo, who succeeded him, and Bianca Maria, who married the Emperor Maximilian. His natural daughter, Caterina, was the most distinguished of his children; by her second marriage with Giovanni de' Medici, she became the ancestress of the Dukes of Tuscany, her son being the fascinating Giovanni delle Bande Nere, who was so beloved by his soldiers that they never laid aside the mourning they had put on at his early death. There is a beautiful design on the back of this picture representing "Charity."

No. 1306. PRUDENCE.—Prudence is here represented as a fair-haired woman sitting on a throne of varied coloured stones; she holds in her right hand a mirror in which her image is reflected; it has a crystal handle enclosed in a setting of gold decorated with jewels; in her left hand she holds a snake, the emblem of wisdom, as the mirror is an emblem of truth.

## PONTORMO
(1494-1556)

PONTORMO is so called from the place where he was born. His family name was Carucci; his father was also a painter, but as he died when Pontormo was only thirteen years old, the boy was taken by relatives to Florence and placed in the school of Leonardo da Vinci. He afterwards studied under Albertinelli, Piero di Cosimo, and Andrea del Sarto; he appears to have been very little influenced by these men, for his excellent portraits have an individual style, although his subject pictures show the baneful influence of Michael Angelo, whose conceptions were too great to be imitated by men who did not possess his colossal intellect.

### UFFIZI

No. 1267. COSIMO, THE ELDER, and No. 1270. COSIMO I., DUKE OF TUSCANY.—Two fine decorative portraits of celebrated members of the Medici family. Cosimo, the elder, died thirty years before Pontormo was born, and he probably painted this interesting head from a medal. The history of Cosimo, the elder, is given under Botticelli's picture of the "Adoration."

Cosimo I. was the contemporary of Pontormo. His history is given under Bronzino, and there is another fine study of him by Pontormo in San Marco.

### PITTI

No. 149. PORTRAIT OF A MAN WITH A DOG.—This fine portrait is said to represent Ippolito de' Medici, an account of whom will be found in this book under his portrait by Titian.

No. 249. PORTRAIT OF A MAN.—Very interesting profile study of a man wearing a black hat and dress, painted against a cool grey background.

## FRANS POURBUS
(1570-1622)

FRANS POURBUS belonged to a family of artists; his father Frans and his grandfather Pieter were both distinguished portrait painters; they lived for some time in Antwerp where Frans was born and afterwards at Bruges. The younger Frans was invited to France to the Court of Henry IV., where he painted the King and Queen and the royal children many times. His portraits have great delicacy and refinement.

### UFFIZI

No. 42. MARIA DE' MEDICI, QUEEN OF FRANCE.—Maria de' Medici was the eldest daughter of Francesco I., Duke of Tuscany and Joanna of Austria; she can only have had a faint memory of her mother, who died when she was five years old, her father immediately marrying his mistress, Bianca Cappello.[1] Maria was fourteen years old when her father and stepmother died within a few hours of each other. One imagines that little that was good could come to the child from intercourse with such a woman as Bianca, and her early years witnessed many troubles; her three sisters and her only brother died young. Probably the happiest time of her life was after the death of her father, when she was under the pro-

[1] Her portrait was painted by Bronzino, and an account of her life is given under that artist.

tection of her uncle, Ferdinando I.; he was a patron of poets and artists and interested in all beautiful works, tastes shared by his niece, who afterwards became the patron of Rubens. When she was twenty-seven years old she was married to Henry IV. of France, and a brilliant match it was considered to be for the descendant of merchant-princes of a small state in Italy, but there was little happiness to be expected from a marriage arranged only as a matter of diplomacy, for Henry's affections were engaged elsewhere, and he left his wife only two days after the wedding, and she was obliged to make the tedious journey northwards without him. Maria was totally unsuited to be the wife of such a man as Henry IV., and the love of intrigue so common to her race made her many enemies; the Italians who surrounded her were hated by the French, so that her life became increasingly difficult. When her husband was assassinated, it was openly said to have been done by her wish, but for this accusation there does not appear to have been the slightest foundation. Her ambitious nature enjoyed the power of being Queen Regent for her son, who was only a child, and many of the after difficulties of her life arose from the fact that she tried to rule the country and the king long after the latter was of age. The quarrels between the mother and son, the queen's imprisonment, and, finally, banishment from France and from any country on friendly terms with the French, form one of the saddest episodes in history. Charles I. of England, who had married her youngest daughter, Henrietta Maria, offered his mother-in-law shelter for some time, and treated her as became her rank; but he was finally forced to withdraw all aid, and the heart-broken queen fled to Antwerp and took refuge with the artist Rubens. He behaved most gener-

ously, and offered to go at once to Paris and interview the king, if possible, alone, without the intervention of ministers. Louis, however, refused to see him, and the wretched Queen Mother was ordered to leave Antwerp and to go to Cologne. She lived there in a house lent to her by Rubens, but all money supplies were withdrawn, and before she died at the age of sixty-nine the furniture had to be burnt to provide fuel for the necessary cooking. Seldom in history have such startling contrasts happened in one life; undoubtedly she had herself to blame for many of her misfortunes, but it must always be remembered how she was outraged and neglected as a wife, betrayed as a queen, and what was perhaps to her the most bitter of all, scorned and ill-treated by her son.

Her portrait by Pourbus is in the Uffizi. She is represented as having a very fair complexion, hazel eyes, and her abundant hair arranged in innumerable little curls. There is not much to be learnt of the character of Maria from this portrait; her face here, as in life, is a smiling mask, hard and inscrutable. Her black dress is embroidered with the lilies of France; she wears the high lace collar that took its name from her. Many jewels are displayed in the portrait, all of them ultimately sold to provide this proud queen with bread and fuel.

Nos. 3415, 3403, and 3447. Louis XIII., King of France.[1]—Louis XIII., who became King of France when he was only nine years old, was the eldest son of Henry IV. and Maria de' Medici. His mother was appointed Regent, but although her love for her children is said to

[1] There are three portraits in the Uffizi of Louis XIII. of France, all three painted by Pourbus. The first is a full length, and the other two studies of the head. The one reproduced in the book is No. 3403.

have amounted to passion, she was unsuccessful in obtaining any influence over her eldest son, who from his early

childhood showed the obstinacy which so often accompanies weakness of character. When he was quite young he one day refused to observe the exercises of religion, and was whipped by order of the queen. An hour or two later he paid his usual visit to her, and her majesty, according to etiquette, made him a profound curtsey, when the child gravely observed: "I should prefer, madam, fewer curtseys and fewer floggings." He appears to have had a good intellect without the power of using it; he was never inclined to study, and only showed energy for

outdoor sports, such as horsemanship, gunnery, or falconry. It was natural that as soon as possible he should assert his independence as king, and do his utmost to lessen the powers of the Regent, but his harshness in banishing her and stopping all money supplies is inexcusable. He married Anne of Austria, the daughter of Philip III. of Spain. He appears to have had little affection for her, and the queen mother is accused of having tried to estrange them, hoping thus to obtain more influence over her son. Louis was, in fact, throughout his life a puppet in the hands of ministers, but there have been few kings who could have held their own against the wily intellect of Richelieu. Louis inherited neither the power nor the charm of his popular father, neither did he inherit his vices, for in his character we find no trace of the immorality that was such a blot on the character of Henry IV. It has been said of Louis XIII. that he did not possess a heart; and when one considers the unhappiness of the early married life of his parents, the want of any power of affection in the child is not surprising.

Nos. 1527 and 3404. ELIZABETH OF FRANCE.—The Princess Elizabeth was the daughter of Henry IV. and Marie de' Medici. She was a year younger than her brother Louis, and was only thirteen years old when she was married to Philip IV. of Spain. She was very popular in her adopted country, and her early death caused much grief.

## RAPHAEL
(1483-1520)

IT is interesting to remember that Raphael and Luther were born in the same year, their lives being linked by the

art-loving pope, Leo X., the friendly patron of the one and the fierce antagonist of the other. It was the pope's scheme of the sale of indulgences to raise money for the completion of the church of St Peter at Rome, with the assistance of Raphael, that first excited the German monk to attempt reform, and it resulted in the separation of the greater part of the German Church from Rome.

No greater contrast in the characters of two men can be conceived than that between the gentle, much-loved Raphael and the sturdy, uncompromising Luther—the artist completing and perfecting all the work done by artists who had preceded him, serene in the power of his perfect accomplishment; the reformer, restless yet resolute, determined to sweep away all the abuses that had grown up round the gospel of Christ.

Raphael's short life naturally divides itself into three periods of the three districts in which he lived: Umbria, 1483-1504; Florence, 1504-8; Rome, 1508-1520. He was born at Urbino one year after the death of the good and cultivated Federigo, whose portrait by Piero della Francesca is in the Uffizi. Raphael's father, Giovanni Santi, was a poet and a painter, and had an appointment at the court.

Raphael's father died when he was twelve years old, and it is probable that he was then placed under the care of Timoteo Viti, who was at that period a noted painter in Urbino. Probably about 1500 Raphael entered Perugino's studio at Perugia, and the influence of this great artist entirely pervaded the younger artist's work until the time when he left Umbria for his first visit to Florence, the Tuscan city that attracted all painters within its magic walls. Michelangelo, Leonardo, Andrea del Sarto were working there. It was an exhilarating atmosphere for the

young artist, whose principal characteristics were his assimilative powers. Vasari writes: "Raphael stood dumb before the grace of Leonardo's figures, and thought him superior to all other masters—in fact, the style of Leonardo pleased him better than any which he had ever seen—and leaving the manner of Perugino, he endeavoured with infinite pains to imitate the art of Leonardo." During Raphael's stay in Florence he frequently visited Perugia and Urbino, and it was during this time that he painted the celebrated Ansidei Madonna, now in the National Gallery.

In 1508 Raphael was invited to Rome by the art-loving pope, Julius II. He at once began the decoration of the rooms in the Vatican, paintings of such a wide range of subject and executed with such unerring skill that they have never been surpassed. The death of Julius in 1513 made no difference to Raphael's position in Rome, as the new pope, Leo X., at once confirmed his appointment at the Vatican; but he overwhelmed the young artist with tasks, and finally, when Bramante died in 1514, he directed Raphael to undertake the superintendence of the building of St Peter. To this colossal task was added the work of director of the excavations among the ruins of Rome, so that his days were passed in ceaseless labour and his health probably undermined, for when he had an attack of fever he at once succumbed, and died on his birthday, April 6th. Raphael's name has become a household word. His contemporaries and succeeding generations have placed him on the uppermost pinnacle of fame, justified by the perfectness of his work; but its finite perfectness cloys, for it is not enough to paint perfectly what is seen beautifully; there must be some suggestion of the hidden mystery that underlies the surface of things, and this we do not find in the pictures of Raphael.

## UFFIZI

No. 288. Portrait of Himself.—A portrait of Raphael when he was quite young, probably painted when he was living in Florence. It is a face of feminine beauty, with little suggestion of the latent power that afterwards enabled him to paint such portraits as Julius II. and Leo X., or to conceive such vast compositions as those that decorate the rooms of the Vatican.

No. 1129. The Madonna of the Goldfinch.—Raphael is said to have painted forty pictures of the "Madonna and Child," and this one called "of the Goldfinch," is certainly one of the most charming. The composition of the three figures forms a pyramid against the beautiful landscape background. Numberless studies were made by Raphael before he overcame the difficulty of successfully combining three figures in one group. The result here is perfect. The Virgin caresses the little St John as he offers the goldfinch to the infant Christ.

No. 1120. Portrait of Woman.—Critics disagree about this picture, denying it to Raphael. It is beautiful in composition and colour, but it has been considerably repainted, which increases the difficulty of placing it.

No. 1131. Pope Julius II.—This picture is probably the original portrait of Julius II. by

Raphael. There are said to be nine repetitions of this famous portrait painted either by Raphael or his pupils. One copy is in the Pitti, and the original drawing is in the Corsini Palace. The stern military character of Julius is well expressed in this portrait. His talents and ambitions were more regal than ecclesiastical; his indomitable will and his political powers made him a notable figure in history, but it is his patronage of art and literature that principally entitle him to our remembrance.

No. 1127. St John in the Desert.—Simply a picture of a well-modelled nude boy. It is painted on canvas, and it is thought by some critics to have been designed only by Raphael and painted by his pupil, Giulio Romano.

## PITTI

Nos. 61 and 59. Portraits of Angelo Doni and his Wife.—The Florentine merchant for whom Michelangelo

painted the picture of the "Holy Family" that is now in the Uffizi. These portraits show Raphael's wonderful power of rendering character. The pictures belonged to

the Doni family until 1826, when they were purchased for the state.

No. 174. Vision of Ezekiel. —This picture is generally supposed to have been executed by Giulio Romano from Raphael's design. It is one of the grandest of his compositions.

No. 178. The "Granduca" Madonna. — The early history of this celebrated picture of the "Virgin and Child" by Raphael is unknown, but in the eighteenth century it was in the possession of a poor widow, who sold it for a trifle. Through the interposition of Puccini, then superintendent of the galleries in Florence, it became the property of the Grand Duke of Tuscany, who valued it so much that he carried it about with him when he travelled—hence its name.

The early painters in their pictures of the Virgin placed her on a throne, surrounded her with angels and worshipping saints, placed a golden halo round her head, and decorated her garments with many jewels. Raphael in this picture chose the beauty of extreme simplicity; only the essentials are here, and their perfectness does not require the aid of patterns which are often only used to conceal the weaknesses of the fundamental forms.

No. 229. La Gravida.—This fine portrait is described under Ridolfo Ghirlandaio as the comparison is interesting between his picture which hangs near "La Gravida."

No. 245. La Donna Velata.—This much admired picture is said to be a portrait of the woman Raphael loved, and to whom he addressed his sonnets. Her real name is unknown, and the picture has always been called "La Donna Velata," or the "Veiled Woman."

Portraits of Leo X., Cardinal Giulio dei Medici and Cardinal Luigi dei Rossi.—Leo X., elected pope at the early age of 37, was the second son of Lorenzo il Magnifico; he inherited his father's literary taste, and his patronage of art and letters resulted in his name being given to the age in which he lived. But the principal event of his lifetime was the daring protest of Luther against the intolerable system of indulgences. Leo quite failed to see the importance of this movement, and he died before the full extent of the great humiliation of the Roman Church was understood. In the picture, on the pope's right hand, is the portrait of his cousin Giulio, the posthumous son of Giuliano de'

Medici, who was a victim of the Pazzi conspiracy. Giulio was afterwards elected pope under the title of Clement VII., when he witnessed further humiliations, not only to the Church but to the whole of Italy. Cardinal Luigi was the son of Maria, a natural daughter of Piero, the Gouty. This group is undoubtedly one of Raphael's finest works, and shows consummate skill not only in the representation of character but in skill of composition and the power of painting various textures.

Nos. 171, 158.—Two fine portraits, the first representing Tommaso Inghirami, the humanist and papal secretary; the second is the portrait of an unknown Cardinal. It is now generally agreed that they are not genuine works by Raphael.

No. 151. MADONNA DELLA SEDIA.—So called from the chair in which the Madonna is sitting.

This beautiful composition is said to have been painted when Raphael was in Rome. The figures are evidently portraits of a beautiful peasant woman and her two children; the legend is that Raphael, walking in the country near Rome, saw the group, and was so much struck by its beauty that he immediately sketched it on the cover of a wine cask that happened to be near.

No. 165. THE MADONNA OF THE CANOPY.—Raphael began this picture in 1508; it was a commission for the Church of Santo Spirito; he left it unfinished when he went to Rome the following year, and the picture was completed by his pupils.

No. 94. MADONNA DELL' IMPANNATA.—So called from the window in the background being covered with a linen pane.

This picture was almost entirely executed by Raphael's pupils.

# REMBRANDT
(1607-1669)

THE Dutch painter, Rembrandt, the greatest genius of his own nation, also takes his place in the front rank of European artists, side by side with the Flemish painter Rubens. The equal excellence of their work makes more obvious the contrast of the subjects chosen by these two Northern artists. One appears to have dwelt surrounded by the mystery of sadness and gloom, the other revelled in the pomp and pride of life, and success crowned all his efforts; but Rembrandt's footsteps were dogged by failure as far as his worldly affairs were concerned. Although he had numberless commissions and crowds of pupils, he was constantly in financial difficulties, and at the age of fifty he was publicly declared bankrupt. This state of affairs may have been partly owing to the impoverished condition of Holland at this period, but the principal cause was his passion for collecting works of art, utterly regardless of cost. These money difficulties had no effect upon his artistic energies, his work always being at the highest possible level.

His work, formed by the greatness of his mind, was entirely individual, and uninfluenced by other artists, although his large collection of pictures included examples of all schools. His technique was always his own. Unlike Rubens, he was not a traveller. Settling at Amsterdam when he was twenty-three years old, he never left it again. His first wife, Saskia van Uitenberg, belonged to a good family, and had a considerable fortune. She left him the greater part of her property for his life, or until his second marriage. It has been suggested that his insolvency was

partly owing to the necessity of parting with this fortune when he married his second wife.

The great charm of his work lies in its mystery and pathos. It lacks spiritual significance, but in all he did there is a profound human interest, and at the same time unutterable sadness. The wide range of his subjects includes portraits, superb compositions, landscapes, and his unique etchings.

## UFFIZI

No. 979. LANDSCAPE.—Like all the work by Rembrandt, this picture is sombre in feeling. It has the gloomy solemnity and sternness of Northern scenery. Its grandeur is owing more to the skill with which the atmospheric effect is given than to the subject, which is very simple. Massive rocks fill the right hand corner of the picture; beyond is a stretch of country, and in the foreground are a few figures and animals. A sweeping storm-cloud passes across the landscape, its shadow dividing the warm, sunlit foreground from the distant scene. The birds flying in the sky add considerably to one's realisation of the power of the storm.

## PITTI

No. 60. PORTRAIT OF HIMSELF AS A YOUNG MAN. — There is also a sketch of himself in the Corsini Palace, and two studies of him in the portrait rooms of the Uffizi. They are said to have been painted by himself, and they represent an utterly weary and disappointed man.

No. 16. PORTRAIT OF AN OLD MAN.—Magnificent study of an old man.

## ROSSO

(1494-1541)

Rosso studied under Andrea del Sarto, was the intimate friend of Vasari, and the imitator of Michelangelo. His picture of the "Three Fates" (No. 113) in the Pitti was formerly supposed to have been painted by Michelangelo.

# RUBENS

(1577-1640)

"THE pomp of Rubens" are the words that well describe this great Flemish painter, whose way through life resembled the triumphant progress he delighted in representing in so many of his pictures. He was born in the precincts of a Court, where his father, Dr John Rubens, had been secretary to Anne of Saxony, the wife of William the Silent. Through the whole of his varied life he continued to be the intimate friend of princes, and his social gifts and power of speaking many languages fitted him for the post of Ambassador to various Courts.

In 1600 Rubens entered the service of Vincenzio Gonzaga, Duke of Mantua, copying for him many of the masterpieces in Venice and Rome. From Italy he went to Spain, returning to Antwerp in 1608. Some years later he was invited to Paris by Maria de' Medici, and there painted the celebrated series of pictures to commemorate her marriage with Henry IV. of France. After a second journey in Spain he visited England, where he was knighted by Charles I., and had the honorary degree of M.A. conferred upon him by the Cambridge University. He was twice married, and left an enormous fortune, part of his private collection alone being sold for £20,000.

His portrait in the Uffizi gives us some idea of the power of this princely painter.

## UFFIZI

No. 197. Portrait of Isabel Brandt.—To the student of character it is most interesting to compare the portraits that hang on the left wall as one enters the Tribuna in the Uffizi. A written page could not give us a clearer impression of the temperaments of the originals than we are able to read in the pictured faces. "Isabel Brandt," the first wife of Rubens, is placed between the dignified portrait by Raphael and Mantegna's picture of the stately "Duchess of Urbino." The contrast is great between the reserved faces of the Italian ladies and the animated, robust Flemish woman. Isabel's genial face has been lovingly painted by her husband, and in its manipulation we see the delight he felt in depicting its radiant charm.

No. 180. Helen Fourment. — A portrait of Rubens' second wife. Her beautiful face appears in many of Rubens' subject pictures. There is a

magical charm in the exquisite colouring and the skilled brushwork of this fine portrait.

Nos. 140 and 147. Magnificent sketches of HENRY IV.

OF FRANCE AT THE BATTLE OF IVRY and the TRIUMPHAL ENTRY INTO PARIS.—These colossal canvases are covered with life-size studies of men and horses. The first is the most successful; it is cool and pleasant in colour, and the king

is far more dignified than in the companion picture. It will be remembered that he married Maria de' Medici, and portraits of her and her children by Pourbus are in this gallery.

No. 842. THE THREE GRACES.—Masterly study of nude figures, showing his skill as a draughtsman. He was only equalled in his power of expressing the human form by the great Florentine, Michelangelo.

## PITTI

No. 85. THE FOUR PHILOSOPHERS.— An excellent example of Rubens' powers as a portrait painter. The portraits represent Rubens himself standing on the left; his brother sits near him, and the two philosophers, Justus Lyssius and Hugo Grotius, are on the right.

Nos. 9 and 14. TWO LANDSCAPES.—Two magnificent studies of landscape, representing wide expanses of country,

with a wonderful effect of air and light. We are astonished at the mental range that could conceive and carry out such conceptions.

No. 86. The Consequences of War.—The armed warrior is seized on one side by a furious creature with

a flaming torch, while his right arm is held by a naked woman, who attempts to hold him back. Little Cupids add their entreaties, but all in vain. The attractions of war are, for the moment, in the ascendant, and the eager soldier is blind to the horrors before him.

## SCHALCKEN
(1643-1706)

GOTTFRIED SCHALCKEN was born at Dort; he was a pupil of Gerard Dow, and like his master delighted in painting effects of lantern and candle-light. He also painted portraits with great success, among them being one of "William III. of England," who employed him for some time.

### UFFIZI

No. 934. THE SERVING WOMAN.—Beautiful study of a woman sewing by the light of a solitary candle; the effects of the warm light on the face and hands is truthfully rendered, and the detail of the surroundings, although nearly lost in the shadows, is exquisitely finished.

No. 800. WOMAN WITH A CANDLE.—Realistic study of a smiling woman, her face illuminated by the rays from the candle she holds.

## SEBASTIANO DEL PIOMBO
(1485—ABOUT 1547)

SEBASTIANO LUCINO, called Piombo, from the office he held as Keeper of the Leaden Seals; this lucrative post, given to Sebastiano by Pope Clement VII., was much

coveted, as it carried with it an annual income of more than 800 crowns. Probably born in Venice, Sebastiano was educated as a musician, but becoming acquainted with Giorgione he was persuaded by him to enter Giovanni Bellini's studio as a pupil. The work he produced during this time is exclusively Venetian in character as can be seen in his picture in the Uffizi—"The Death of Adonis." Giorgione died in 1510, and in the following year Sebastiano went to Rome and unfortunately succumbed to the influence of Michelangelo, whose gigantic conceptions always exercised a baneful effect on his less gifted followers. Sebastiano never entirely lost the power of producing the glamour of colour which was his Venetian heritage, but it became darkened and obscured in his attempts to render powerful effects of light and shade. Sebastiano died in Rome, having held the office of Keeper of the Seal until his death.

## UFFIZI

No. 592. DEATH OF ADONIS.—Cool and pleasant in colour, painted with freedom and skill, there is an uncomfortable lack of unity in the composition; limbs are too obtrusive and attract too much attention. There is a want of dramatic power in the artist when he has to resort to the expedient of pointing fingers to draw attention to the centre of interest in his pictures. Sebastiano has chosen the moment when the news is brought to Venus that Adonis has been killed by a wild boar.

No. 1123. FORNARINA.—If a picture were a sentient thing how many trials would the painting of this smiling lady have experienced? Formerly described as a picture by the artist who left us so few—Giorgione—it was next given to that prolific painter—Raphael. Legends were woven round it to prove it to be the woman he loved, and

it is only during recent years that the more careful modern critics have decided that it was painted by Sebastiano del Piombo. It is conjectured to be a portrait of Beatrice of Ferrara, the mistress of Lorenzo de' Medici, Duke of Urbino. Whoever she may have been she is here represented as a joyous creature of a massive type; her abundant hair is crowned by a wreath of small leaves; few jewels are needed to adorn her placid beauty, which recalls descriptions of goddesses of the heathen world; there is no sign of the stress of modern thought in this fair face.

No. 3458. PORTRAIT OF A GENTLEMAN.—This portrait shows Sebastiano's efforts to wrestle not only with the problems of light, but of darkness; he has thrown half the face completely into the shadow. The result is impressive, but unsatisfactory as a portrait; the artist's interest has been concentrated on the effects of light and shade; he has ignored the subtle indications of his sitter's character.

### PITTI

No. 409. PORTRAIT OF MAN.—The same remarks apply to this portrait, which is supposed to represent Antonio Francesco degli Albizzi, so highly praised by Michel Angelo in his letters.

## SIGNORELLI
(1441-1523)

LUCA Signorelli, whose life-long aim was the search for truth, was born at Cortona, and in his early years he had

the good fortune to be placed as a pupil with that other great truthseeker, Piero della Francesca. Signorelli's apprenticeship probably began when he was eleven years old, and traces of his first master's influence can be found in much of his work, in spite of the great difference in the feeling of their pictures. There is something akin to the Egyptians in the stillness of Piero's unemotional figures, while Signorelli was at his best when he depicted swaying crowds in combined action. He was the only Umbrian painter who seriously grappled with the secrets of form and movement. He anticipated Michelangelo in his mastery over the nude, and in some ways may be considered the equal of his great follower. He also came under the influence of Perugino, and although at the first glance there is little in common between these two artists, the one strenuous, the other placid, yet it was from Perugino that Signorelli probably learnt the secret of how to represent vast tracts of country, hills and valleys, trees and skies, and to convey the feeling of space. We have only a few meagre details to help us in tracing his life, but judging from his work he was probably quite young when he went to Florence; the only record we have of his having any connection with that city is that he presented some of his pictures of classical subjects to Lorenzo de' Medici. But more convincing than any written record is the testimony of his work; it is obvious that if he owed much to Piero and Perugino he owed still more to Donatello and Pollaiuolo; the uncompromising realism of the scientific Florentines appealed more to a man of his temperament than the work of his early master, who was a realist also, but always held in check by the Greek feeling of the beauty of renunciation.

About 1478 Signorelli was invited to Rome by Julius

II. He afterwards worked at Perugia, Monte Oliveto, near Siena, and at Orvieto, finally returning to Cortona, where his kinsman, Vasari, tells us that in his last years he worked for his pleasure rather than from any other motive, and because, "having ever been accustomed to labour, he could not prevail on himself to live in idleness."

Another incident in his life is told us by the old gossip: "Luca Signorelli had a son killed in Cortona, a youth of singular beauty in face and person, whom he tenderly loved. In his deep grief the father caused his child to be despoiled of his clothing, and with extraordinary constancy of soul, uttering no complaint and shedding no tear, he painted the portrait of his dead child, to the end that he might still have the power of contemplating, by means of the work of his own hands, that which Nature had given him, but which an adverse fortune had taken away."

## UFFIZI

No. 1298. THE ANNUNCIATION.—A long narrow panel containing pictures of the Annunciation, the Nativity, and the Adoration of the Kings. This is the only work by Signorelli in Florence that gives any idea of his great powers. The angel is a joyous son of the morning; he neither kneels nor worships, but with hurrying feet hastens to deliver his message to the waiting Virgin. She sits under a portico made by human hands, her feet resting on the stone step, but around her is a wide expanse of earth and sky; a stream of running water divides the strong rocks from the ground with the short tufted grass; the wide valley is bounded by ilex groves and distant hills. This wealth of Nature, this expression of the boundless tracts of sky and air, is contrasted with

the confining walls of rigidly built human dwellings. The Virgin placed between the two appears to symbolise the possibility of a mighty power choosing limited human habitations for a dwelling-place. Northern people, of necessity, spend the greater part of their lives shut into houses, so that it is natural that their pictures of this mystical scene should represent the narrow walls of a room, but they consequently miss much in the rendering of the meaning; how would it be possible within walls to get the feeling of expansion, of freedom, given to us by this ample landscape.

The English expression "out of doors" conveys much; to be in a place where there is no barrier, no material obstacle to shut one in, is to be in a very pleasant place; it is "out of doors" that Signorelli has chosen to place the infant Christ when the shepherds are bowing before Him; and also when the kings come to worship the Child, they also find Him out of doors.

No. 1291. VIRGIN, CHILD, AND ST JOSEPH.—Unusual and rather uncomfortable composition, the figure of the Virgin is awkward, and the awkwardness is accentuated by the round frame of which Signorelli has chosen to ignore the restriction. There is, however, an originality in the rendering of the figure: the Virgin, like all Signorelli's women, is of a noble, simple type, and her head bending over the book is very fine. The Child, too, is impressive, as with lifted hand He turns round towards St Joseph, who bends in adoration. The colour is cooler and more silvery than in some of Signorelli's pictures, but this great artist is not at all adequately represented in Florence.

No. 74. VIRGIN AND CHILD.—Strange rocks and classical temples, naked youths and running streams, a white horse, white flowers and a white cloud are the surroundings

Signorelli has chosen for this pensive Madonna. It is as if he had wished to place the past glories of the world behind her and the Child. Her position is the only prominence she has, for the artist has obviously taken so much more delight in the well-modelled nudes in the background. Above is a monochrome painting representing St John the Baptist and two saints writing. Above is a little frieze of naked figures.

## ACCADEMIA

No. 65. THE CRUCIFIXION.—A lizard glides over the bleached bones of a skull; flowers spring from the stony grey ground; a strong woman, the embodiment of health and vigour, her abundant hair falling over her shoulders, kneels at the foot of the Cross on which hangs the dying Christ. Her arms are spread wide, one hand clasping the Cross, the other outstretched, ready to embrace all who in future ages will kneel where she kneels. The picture illustrates the never-ceasing circling movement of the continuity of Life and Death. Bold circular lines on the ground behind the Cross balance the outstretched arms; again figures, vigorous in movement, circle round the distant mound where the body of the dead Christ is being taken down from the Cross.

No. 164. THE VIRGIN AND CHILD, AND FOUR SAINTS.—This picture is one of Signorelli's latest works. The predella is interesting as showing the great power the artist had in representing movement.

## PITTI

No. 355. HOLY FAMILY.—This picture has been spoilt by varnish and repainting.

# SIMONE MARTINI
## (1283-1344)

MORE commonly called Simone Memmi from the fact that he constantly worked with his brother-in-law, Lippo Memmi, and the family name was frequently used for both artists. Simone continued the traditions of Duccio, and he is a typical instance of the aristocratic feeling of Siena, where he was born. Florence at that time was a city of merchants and manufacturers, and was governed by them. Siena was controlled by her aristocracy, and was exceedingly prosperous until she was ruined by the plague in 1348. She loved all delicate and beautiful things, and the artists she employed endeavoured to satisfy her tastes and directed their efforts towards the exquisite finish of gold arabesques, and the magnificence of decorative effect, rather than to a study of natural forms. But Simone did not work only in his native city, although he never forsook its traditions. We hear of him at Assisi, Naples, Pisa, and many other cities before he finally settled at Avignon, where the Papal Court had established itself in 1309 under Clement V. There Simone became the friend of Petrarch, and painted Laura's portrait, and the artist's name is immortalised not only in his work, but in two of Petrarch's sonnets. His name has always been associated with the paintings in the Spanish Chapel, but dates prove that it is impossible that they can have been painted by him. Vasari started the legend which was enthusiastically followed by Ruskin, who has given such a detailed account of them in his "Mornings in Florence," that it has not been thought necessary to do more than refer to them here.

## UFFIZI

No. 23. The Annunciation.—Against a background of pure gold is seen the shining figure of this messenger from God, who has just alighted on earth. His wings are outstretched, his cloak still billowing in the air; his white robe, splendid with gold embroidery, falls in folds round his feet. The Sienese excelled in their management of gold, and by the help of various patterns Simone gets great variety of surface in this picture, and the whole has the sheen of some exquisite piece of wrought metal work. The forms of the figures are archaic, but the beauty of the line attains perfection in the figure of the angel, and not only the main lines, but also in the detail. The separate feathers on the upward springing wings, the sharply-pointed leaves of the olive crown, the gold-wrought black ribbons which stream backwards from the fair hair, the beautiful lines of the golden stole falling to the right and the left of the figure are exquisite in their rhythm. Later painters had greater skill in rendering the beauty of the human form, but no one succeeded better than Memmi in conveying to our dim material eyes a spiritual vision. And how is one to describe the face? Delicate in colour as an English hedge-rose, it is pregnant with mystical meaning, and the words engraved on the gold background appear to come from the open lips: "Ave gratia plena dominus tecum,"

The Virgin sits on a curious chair of inlaid wood, the pattern being exquisitely wrought. Red and gold brocade hangs over the chair, forming a background to her figure; she wears a dark blue cloak bordered with gold and a deep red under-dress. She turns away, shrinking from the glory of the vision. On the ground between the two figures stands a golden pot, in which are beautiful white lilies. High above this, in the centre of the arch, circling cherubim surround the Holy Dove.

The figures in the panels on each side represent St Ansano and St Giulietta.

## SPAGNOLETTO

(Born 1588. Date of Death uncertain)

Josef Ribera, who worked principally in Italy, received from his fellow-students the name Lo Spagnoletto (the little Spaniard) in reference to his nationality. He was born at Xativa, but left his native country when quite a boy to study painting in Italy. He was so poor that he often depended entirely for support on the charity of other artists. After studying in Rome and Parma he went to Naples, and there married the daughter of a rich picture-dealer, through whom he obtained many commissions from Philip IV. of Spain. Some historians say that he died in Naples in 1656; others say that he disappeared from that city in 1648, overpowered by shame caused by the elopement of his daughter with Don Juan of Austria, and was not heard of again. He frequently chose painful subjects for his pictures, representing all details in horribly realistic manner; always, however, with strength and truth, and an understanding of the structure of the human form.

### UFFIZI

No. 1104. St Jerome.—A powerful representation of a strong man in a desert place. Earlier artists chose to represent the saint sitting in a quiet room, absorbed in thought or study. But Spagnoletto, who was always attracted by the gloomy side of things, pictured the episode of the saint's exile in the desert. He appears to be much agitated as he listens to a message. The idea that it is a voice from heaven is suggested by the trumpet painted in the upper left hand corner, but the messenger is unseen, a shirking of difficulties that would have been scorned by earlier painters. But there is no shirking of the physical emblems of his sufferings—stone, crucifix, and skull are all realistically painted, and the friendly lion who guards the saint is not forgotten.

### PITTI

No. 73. St Francis.—Neither does this picture bear any resemblance to the St Francis of the earlier painters. The eyes are red with much weeping, the sensitive hands clasp a skull, the whole expresses utter misery—such misery as is only expressed in real life behind the security of locked doors. It appears unseemly to have represented such a want of reserve in a picture.

## SODOMA

(1474-1549)

The power of representing emotion is Sodoma's distinguishing characteristic. From the little we know of his life we gather that his emotional temperament was fostered by the circumstances of his life, for his birthplace, Vercelli, was near Milan, and there the young

Sodoma came under the influence of the School of Leonardo; and it is possible that he came into direct contact with the great Florentine artist, who delighted in striving to represent the subtle emotions of the human countenance. After this early training, Sodoma settled in Siena, and his work is now generally classed with the Sienese School, a school distinguished for its power of representing emotion. This feeling is so intensified in Sodoma's pictures that it becomes passionate. His saints swoon with excitement, or are rapturously oblivious to pain and distress. Sodoma, whose real name was Bazzi, is said to have been given the nickname in consequence of his riotous ways. Many of Vasari's tales of his dissipation are now discredited, but it is certain that he lacked the power of earnest study which would have made him one of the greatest artists of his time.

## UFFIZI

No. 1279. St Sebastian.—One feels sorry that after this dreadful torture the legends do not allow St Sebastian to die in peace. They tell us that he was pierced by many arrows and supposed to be dead, when a woman coming to bury him found that he still breathed. She nursed him back to life; but he was martyred a second time by being beaten to death by clubs. This picture, painted on a banner to be carried in

procession, is a fair example of Sodoma's powers. It is far more realistic than the earlier versions of the same subject, and loses proportionally in dignity. On the opposite side of the banner is painted a picture of the Virgin and Saints.

## JAN STEEN

(1626-1679)

JAN STEEN was born at Leyden. He studied painting under Jan van Goyen, Frans Hals, and Adrian van Ostade. He is said to have combined painting with tavern keeping, and he certainly often chose his subjects from the life that is seen in inns. His technical skill has seldom been surpassed, and some critics place him second only to Rubens.

### UFFIZI

No. 977. THE REPAST.—A picture of a group of peasants listening to a laughing child playing a violin. A simple meal is on the table, which is placed under the shade of some trees. There is great refinement in the rendering of this prosaic subject. The painting of the woman in the foreground is very beautiful; only the back of her figure is seen, the outline of her cheek and neck, and the colour of the dress is dull and without interest in itself, but the delicacy of this painting and the beauty of the drawing are so remarkable that much pleasure is experienced in looking at it.

# SUSTERMANS
## (1597-1681)

SUSTERMANS was born at Antwerp two years before Vandyke, but as he was only a youth when he decided to go to Italy, we cannot trace any especial Northern influence in his work. It was so much admired in Florence at the Court of Cosimo II. that he took up his residence there, painting many portraits of the Medici family. His portraits are well composed, the colouring is excellent, and he appears to have had great insight into character. He lived to be an old man, and retained his popularity with the two Dukes who succeeded Cosimo II.—Ferdinando II. and Cosimo III. Sustermans' name has been eclipsed by those of his friends and contemporaries, Rubens and Vandyke, but his work has great charm and sincerity. A magnificent portrait of Sustermans' mother, by Vandyke, is in the Uffizi.

### UFFIZI

Nos. 1242 and 763. CLAUDIA DE' MEDICI.—Claudia was the youngest daughter of Ferdinand I., Grand Duke of Tuscany. When four years old she was betrothed to Prince Federigo, the only son of Francesco Maria II., Duke of Urbino, the last male descendant of the princely house of Urbino; he appears to have had every vice and folly of that dissolute age. Claudia grew up clever, high-spirited and capable, and hoping that her influence might be good for the vicious boy, an early marriage was arranged by their guardian, the bridegroom being only sixteen and the bride a few months older. The wished-for improvement in Federigo's character did not take place, and his behaviour was scandalous and indecent. Two years after his marriage

he died suddenly; the cause is supposed to have been an epileptic fit caused by excessive dissipation. He left one daughter, Vittoria, who afterwards married her cousin, Ferdinando II., Grand-Duke of Tuscany. There is a portrait of Federigo, as a baby, in the Pitti gallery; it was painted by Barocci.

The widowed Claudia returned to Florence, and afterwards married the Archduke Leopold of Austria. She left her child, Vittoria, at Urbino, under the care of her grandfather, Francesco Maria. The following letter written by Claudia to her small daughter has been preserved:—

"My most serene and beloved daughter,—Now that you have obtained from God your little brother, after, as you tell me, having prayed for him (who, when he is grown tall, will love you well), it remains for you to thank the same God, who is the giver of all good. You say that you wish to have this little brother for yourself, and I agree to humour you under these conditions: first, that your prayers obtain for me another next year; second, that you come hither yourself to take him, so that you may have the pleasure of seeing me, and I you; third, that, in the meantime, you in everything obey Madam and your other superiors, and that you often pray for the health of the Lord Duke, to whom you owe so much. And now I and my lord, your (step) father, give you our blessing, beseeching for you a divine one much more ample and perpetual. Your most affectionate mother,

"CLAUDIA."

There are two portraits in the Uffizi by Sustermans of Claudia de' Medici; both give the same impression of capability and calmness. The head is small and well shaped, her eyes light and intelligent; dark brown hair

is arranged in small curls round her forehead. The full length portrait is very beautiful in colour; the princess wears a stiff brocaded dress of pale pink, on which is a pattern of dull gold; long sleeves, lined with white and edged with black and gold embroidery, hang to the ground; the under sleeves are also white with bands of black and gold. A small black and white dog with a red collar carries out the same scheme of colour in the foreground.

No. 3424. VITTORIA DELLA ROVERE.—There is not the slightest resemblance between Vittoria and her mother Claudia; the dark eyes and rather florid type are inherited from her father. Unfortunately she did not resemble her mother in character either; she appears to have been an attractive and clever child, but she grew up vain, suspicious and weak. She married her cousin, Ferdinando II., Grand Duke of Tuscany. She was very much under the influence of priests; her husband had a frank and lively disposition, and her bigotry caused much unhappiness between them. She had two sons, Cosimo and

Francesco; there is a charming full length portrait of the former as a child in the Pitti Gallery. There is also in the Pitti Gallery another portrait of Vittoria della Rovere by Sustermans.

No. 3426. FERDINANDO II., GRAND DUKE OF TUSCANY.—Ferdinando succeeded his father Cosimo II. in 1630; he was a wise and prudent ruler, and much beloved by his people; he was a patron of artists and all men of learning as his forefathers had been. He was not happy in his marriage with Vittoria, and at one time a separation was contemplated.

No. 163. PORTRAIT OF GALILEO.—Galileo was born at Pisa, his father being an impoverished member of a noble Florentine house. Galileo was remarkable when a child for his intellectual powers, which were as wide in range as those of Leonardo; indeed there is much in common between the two men, and it is said that at one time Galileo wished to choose painting as his profession; he was skilled in music and a brilliant orator, but he finally adopted mathematics as his principal study against the wishes of his father, who had not found it a remunerative calling. Galileo, however, soon became famous, and was nominated to the chair of the mathematics at the University of Padua; his lectures were so celebrated that learned men flocked from all parts of Europe to attend them. His difficulties with the holy office concerning his

discovery of the diurnal motion of the earth are too well known to repeat here. In his latter years he was quite blind, and it was in this condition that Milton in 1638 found the greatest of experimental philosophers.

### PITTI

Son of Frederick III.—Excellent portrait of a young boy.

## TITIAN

(*c.* 1477-1576)

Titian has been compared to Shakespeare, and there is certainly much in common between the Venetian artist and the English poet—the wide range of their subjects, the impersonality of their feelings, the dramatic power of their art. But in one point they differ widely; there is no resemblance between their representations of women. Titian undoubtedly failed in his portraits of women; they are without character or mind, and are to be considered and enjoyed simply as sensuous colour schemes. No artist of modern times has succeeded in creating women as noble as Shakespeare's heroines. One has to go back to the Venus of Milo if one wishes to see such types; the nearest approach to such creations among the Italian artists are to be found in the work of Piero della Francesca, Signorelli, and Michel Angelo.

Titian's portraits of men are magnificent; he probes to the inner nature of the man; represents it on his canvas,

and confronts all spectators with the mind of his sitter. Raphael, on the contrary, by some strange magic, presents us with the man himself, the outward appearance—so that if we could read the inner character in the living man, we shall be able to read it in his portrait, but Titian paints the man with the glamour of the inner life expressed in his face.

He is principally represented by portraits in Florence, so little has been said of his subject pictures, which can only be properly studied in Venice.

He belonged to a noble family of Venetian origin, and was born in the district of Cadore; of his early artistic training we really know nothing, although legend says he was only nine years old when he was sent as a pupil to Bellini's studio. There he probably met Giorgione, and it is known that before Giorgione's death they became great friends, and their work was so much alike that contemporary writers sometimes confused them, and modern critics disagree in deciding whether "The Concert" in the Pitti was painted by Giorgione or Titian. Fortune appears always to have smiled upon Titian; from the first he had no lack of patrons, among whom were the Dukes of Mantua and Urbino, Pope Paul III, Charles V. and Philip II., Kings of Spain. Venice was at the zenith of her power in his lifetime, and beautiful as a dream; there Titian had poets and learned men for friends, palaces to decorate and to inhabit. After the death of Giorgione he was the undisputed head of the Venetian school of artists, and that probably meant much to a man of his temperament. He also travelled a great deal and constantly visited his mountain home. During those slow journeys backwards and forwards from Cadore he would have ample opportunities of studying the mountain scenery

and massive trees that he loved so well to paint as backgrounds to his subject pictures. He lived to be nearly a hundred, painting almost to the day of his death, and he is reported to have said a short time before he died that he was only then beginning to understand what painting meant.

## UFFIZI

No. 599. Eleonora Gonzaga, Duchess of Urbino. The daughter of Francesco, Marquis of Mantua and Isabella d'Este.

At the time Titian painted this portrait the duchess was forty-three years old; this picture is the best record we have of her character, for although local chroniclers wrote much about her mother-in-law,[1] Elisabetta, Duchess of Urbino, they have left only a few uninteresting details concerning the younger duchess. There probably was not much to say; staid, faithful, but dull is the impression one gets from Titian's representation of her. There is no thought in the expression of the eyes, and in the small insipid mouth and characterless chin one sees indications of a colourless temperament. The soft lifeless hands also give the impression of lack of force. Her dress is black and gold with magnificent jewels; by her side is a tiny pet dog and a small timepiece, both accessories probably chosen by the artist to express the limitations of her pursuits. And in contrast to this he has painted an

[1] For description of her and her portrait see Piero della Francesco.

open window, through which one sees a wide expanse of sky, a wooded country, and distant hills.

No. 605. Francesco Maria della Rovere, Duke of Urbino, Prefect of Rome and Captain General of the armies of the Church. A great contrast to the amiable stupidity of the duchess is the expression of restless energy on the face of the duke. Adopted when he was quite young by his Uncle Guidobaldo, the childless Duke of Urbino, he had a chequered history. Educated with the greatest care by the most talented men Italy could provide, surrounded by the distinguished Society of the learned court of Urbino, his passion was always for military affairs, and it was as a warrior that he chose to be painted by the great Venetian artist. He is in full battle array; his left hand rests on his sword; his right holds the staff of command; his imposing helmet has only been momentarily laid aside. Francesco Maria was a very small man, and Titian has succeeded in conveying this idea to us without detracting from his dignity in any way; neither has he attempted to disguise his fiery temper; the deep ridge between the eyebrows is a witness to this, and the sadness of his face shows how much he felt his repeated failures, for he was not a successful man, although a skilled soldier; a curious vein of dilatoriness appears to have run through his character, often delaying action at critical moments, and some historians assert that if it had not been for this fault the Sack of Rome might have been

## PITTI

No. 92. Portrait of Henry, Earl of Surrey.—This portrait has been usually catalogued as that of the Duke of Norfolk, or "a young Englishman," and it is evidently one of the Howard family. It cannot, however, be satisfactorily identified with either of the two dukes, the third, and fourth, who were Titian's contemporaries. There is the well-known portrait by Holbein of the third duke, the unlikeness of which to this puts him out of the question; as to the fourth duke, if this were a portrait of him, it must have been painted when Titian was an extremely old man, and it is quite certainly not the work of Titian's latest period. This brilliant portrait is obviously in Titian's middle style, an indication suiting well with the date of the visit to Italy of the probable original of the picture—the celebrated poet, Henry Howard, Earl of Surrey, the eldest son of Thomas, third duke of Norfolk.

In the king's collection at Windsor there is a drawing by Holbein of the Earl of Surrey, the original of which is undoubtedly the same as the original of this masterpiece. The formation of the face is identical; there are the same blue, dreamy eyes, slight moustache and beard, and the growth and arrangement of fair hair is very similar in the two portraits. Marked resemblances can also be traced between this portrait by Titian and other portraits[1] of

[1] Much confusion has been caused by the restoration of lettering on the Holbein drawings about one hundred years after the artist's death.

Henry, Earl of Surrey, at Arundel Castle; but as these latter were not painted by such skilled men as Titian and Holbein, the resemblance is proportionately fainter.

These facts seem undoubtedly to identify this noble and dreamy countenance with that of Surrey, one of Henry VIII.'s victims, beheaded in 1547 at the age of thirty, for having (according to the accusation) "falsely, maliciously, and treacherously set up and borne the arms of Edward the Confessor," a device justified by the fact that the royal arms had been borne by the Mowbrays, from whom the earl drew his descent, since the time of Richard II. During his boyhood's days he appears to have been a favourite of the king, and spent much time at Windsor with the Duke of Richmond, the illegitimate son of Henry VIII., and the future brother-in-law of Surrey. They went together to Paris to study, and there Surrey chose his motto—"Sat superest"=There remaineth enough. It may be taken both as a sort of prophecy of the speedy arrest to his career, and also as an expression of confidence in the enduring fame which a longer span could hardly have heightened. The visionary yet somewhat stern and penetrating gaze seems characteristic both of his fame and destiny, as if he were recognising both what he was to renounce and what retain, and deciding, in the words of his motto, "Sat superest."

Surrey's short life was a full one; he was only twenty

Two Earls of Surrey were drawn by Holbein: Henry, as mentioned above, and later his son Thomas, after he had succeeded his father as Earl of Surrey. Holbein died when Thomas was eight years old, and as the portrait represents a child of about that age it was probably drawn shortly before the artist's death. The restorer, carelessly, but naturally, confused the names, putting Thomas, Earl of Surrey on the portrait of the older man, and Henry, Earl of Surrey, on that of the child. Fortunately the indisputable evidence of dates is a conclusive proof of the mistake.

years old when he lost his friend the Duke of Richmond; he had already been present at the trial of his cousin, Anne Boleyn; had been appointed one of the mourners at the burial of Lady Jane Seymour; had been distressed by the differences and final separation between his parents, the celebrated Thomas, third Duke of Norfolk, and Elizabeth, the learned daughter of the Duke of Buckingham. While he was himself at the age of twenty the father of another Thomas, afterwards to become fourth duke of Norfolk, and also a victim of a Tudor, Elizabeth, for wishing to marry Mary, Queen of Scots.

So little has been recorded of the life of Surrey that it is difficult to fill the gaps between the few public events of his life. It is almost certain that before going to Italy he travelled through Germany in company with Sir Thomas More, and there made the acquaintance of Erasmus. When in Italy he journeyed from town to town appearing at tournaments to proclaim the beauty of the fair Geraldine, who is supposed to have been the daughter of Gerald Fitzgerald, Earl of Kildare, and whom he chose to be the inspirer of his genius as Dante chose Beatrice and Petrarch—Laura.

Wherever he went he conquered, and this part of his life may be recorded in the account given of him by the old writer, Thomas Nashe.

"His armour was all intermixed with lyllies and roses, and the bases thereof bordered with nettles and weedes, signifieing strings, crosses, and overgrowing incumbrances in his love; his helmet round proportioned like a gardener's waterpot, from which seemed to issue forth small thrids of water, like citerne strings, that not only did moisten the lilies and roses, but did froctifie as well the nettles and weedes, and made them overgrow their liege lords.

Whereby he did importe this much, that the tears that issued from his braine, watered and gave life as well to his mistress's disdaine (resembled to nettles and weedes) as increase of glorie to her care-causing beautie (comprehended under the lyllies and roses)."

"What would you have more, the trumpets proclaimed him master of the field, the trumpets proclaimed Geraldine the exceptionlesse fayrest of women. Everie one tried to magnifie him more than other. The Duke of Florence, whose name (as my memorie serveth me) was Paschal de Medicis, offered him such large proffers to staie with him as it were uncredible to report. He would not; his desire was as hee had done in Florence so to proceede throughout all the chief cities in Italy. But he was debarred both of that and all his other determinations, for post haste letters came to him from the king his master, to returne as speedily as he could possible into England, whereby his fame was quite cut off by the shins."

A short time after his return to England he was made Field-marshal of the army in France; the commander Wallop in his dispatches mentions him as follows: "My lord of Surrey hath lost no time since his arrival at the army; for he visited all things that be meet for a man to look upon for his learning." But an unsuccessful sally from the fortress at Boulogne gave an opportunity to his enemies in England to speak against him to the king, and to lay the foundations of future accusations.

Much of his time must have been given to study, as he was master of the Latin, French, Italian and Spanish languages. It was he who first devised a new sonnet form entirely suitable to our language, and the form he chose was followed by Shakespeare and all succeeding poets. Judging his character from the internal evidence

of his poems we conclude that he was a man of the noblest aspirations and refined intellect.

It is curious that Taine who admired his writings so much and was also so enthusiastic about this portrait should not know that here was the picture of "the contemplative and tender Surrey." It is a tribute alike to the genius of the artist and the power of insight into character that the following description of this picture written by Taine should be so true and so similar to the feeling expressed in Surrey's poem.

The Frenchman describes this portrait which he thinks is probably of an unknown Venetian nobleman as follows: "One of the greatest masterpieces I am familiar with. He is about thirty-five years old, in black, pale, and with an intense look. The face is slightly emaciated; the eyes are pale blue, and a delicate moustache connects with a thin beard; he is of a noble race, and of high rank, but his enjoyment of life has been less than that of a common labourer; accusations, anxieties and the sentiment of danger have wasted and undermined him with incessant and secret usury. It is an energetic, worn and meditative brain, used to sudden resolves at critical turns of life, and glows in its surroundings of sombre hues like a lamp gleaming in an atmosphere of death."

Compare with this Surrey's own words:—

"For all things having life, sometime have quiet rest;
The bearing ass, the drawing ox, and every other beast,
The peasant, and the post, that serves at all assays;
The ship-boy, and the galley slave, have time to take their ease;
Save I alas! whom care of force doth so constrain,
To wail the day, and wake the night, continually in pain,
From pensiveness to plaint, from plaint to bitter tears,
From tears to painful plaint again; and thus my life it wears."

Space must be found for another poem describing the

Earl written by the old Court Poet, Churchyard, who was educated by Surrey :—

"A master of no mean estate, a mirror in those days,
His happy fortune then him gat, whose virtues must I praise ;
More heavenly were the gifts he had than earthly was his form,
His corps too worthy for the grave, his flesh no meat for worm.
An Earl of Birth ; a god of sprite, a Tully for his tongue ;
Methink of right the world should shake when half his praise were rung.
Ah ! cursed were those crooked crafts, that his own country wrought
To chop off such a chosen head as our time ne'er brought forth.
His knowledge crept beyond the stars and wrought to Jove's high throne,
The bowels of the earth he saw, in his deep breast-y-known ;
His wit looked thro' each man's device ; his judgment grounded was,
Almost he had foresight to know ere things should come to pass ;
When they should fall ; what should betide, Oh ! what a loss of weight
Was it to lose so ripe an head, that reached to such height !
In every art he feeling had : with pen past Petrarch sure,
A fashion framed which could his foes to friendship oft allure,
His virtues could not keep him here, but rather wrought his harms
And made his enemies murmur oft, and brought them in by swarms.
Whose practice put him to his plunge, and lost his life thereby.
O cancred breasts which have such hearts wherein such hate doth lie.
As I have told this young man served this master twice two year
And learned therein such fruitful skill, as long he held full dear.
And used the pen as he was taught and other gifts also,
Which made him hold the cap on head, where some do crouch full low."

No. 67. MAGDALEN.—A triumph of technical skill, but it must be judged entirely on its merits as a painting ; looked at from any other point of view it is almost repellent. It came naturally to a man of Titian's temperament in painting a Magdalen to represent her first state rather than her last. But for quality of paint and beauty of colour, it has never been surpassed. The reddish gold of

the hair and the warm tints of the flesh are contrasted with a deep blue sky; near the edge of the canvas is a light cloud, balanced in the lower corner by a point of light on the box of precious ointment. The result is a complete success judged from the standpoint of a colourist. It was an Indian critic, who remarked that every genuine work of art would return an answer if wisely questioned; if there was no reply either the questioner had questioned foolishly, or the picture had been made without a spirit or soul. It is useless to question here.

No. 18. La Bella.—Equally vain will be the attempt to find any expression of interest in the face of the woman known as "La Bella." But there is perfect harmony of colour and tone in this portrait that has been erroneously said to represent Eleonora, Duchess of Urbino.

No. 228. Head of Christ.—Very rarely have painters ventured to attempt to paint the form of Christ alone; they generally surround him with people, trusting that the expression on their faces would give some idea of the effect produced by His words. But Titian has been

successful in giving us the impression of dignity and grandeur in this solitary figure, an effect which is considerably helped by the beauty of the sky and landscape behind.

No. 54. PIETRO ARETINO.—Aretino, the poet, was born in Arezzo, and took his name from that town; his birth is said to have been illegitmate, and it is certain that his education was very much neglected. When quite young he was banished from his native town on account of a satirical sonnet he had written against indulgences. It seems strange that after this he should have been received favourably at the Papal Court, but he was exceedingly amusing, and wit opens many doors; however, he soon lost favour by writing obscene sonnets, and was obliged to leave Rome. He then went to Milan and was presented to Francis I.; finally, when he was about thirty-five he settled in Venice and became the friend of Titian, but the great artist never shared the poet's profligate ways. This portrait of Aretino is a fine example of Titian's skill; the powerful, dark-bearded man stands upright and very arrogant; he wears an ample cloak of mulberry coloured velvet, the lining of satin makes an important point of light as it is held back by one hand. Undoubtedly Titian was more successful with the portraits of men than of women; in painting women he tells us nothing of their character, but often suggests an element of coarseness in their expression, which makes us think it is possibly true that he once remarked, as Aretino reported to Vasari, "that he never saw a maiden without discovering in her features a touch of sensuality."

His portraits of men, on the contrary, are very refined and show no lack of character; in the Pitti, one is fortunately able to compare portraits by him of such

different characters as this "slanderer by profession"—Aretino; the gentle poet, Surrey; the proud king, Philip II. of Spain, and the young cardinal, Ippolito de' Medici.

No. 200. PHILIP II. OF SPAIN.—This full length portrait should be especially interesting to English people as it represents the Spanish king who married the unfortunate Mary Tudor. He was the son of Charles V. and succeeded to the throne on the abdication of his father; he was a connoisseur in art, and Titian's connection with the House of Hapsburg lasted for more than forty years. Philip was noted for his love of rich and elegant dress, and he is here represented in an exquisite combination of white, and black, and gold. Titian has succeeded in giving us the atmosphere of court life, and this picture is a worthy predecessor of the pictures of that other Philip of Spain painted by Velasquez.

No. 1533. IPPOLITI DE' MEDICI.—Ippolito was the illegitimate son of Giuliano, Duke of Nemours, who was the third son of Lorenzo il Magnifico. Pope Clement VII., the illegitmate son of Giuliano, the brother of Lorenzo, took great interest in his young relative Ippolito; sent him as legate to Charles V. when the latter went to Rome to crown himself king of Lombardy. The prince's army

consisted principally of Hungarians, and it was in their costume that Ippolito chose to be painted. He afterwards was made a cardinal, but died when he was only twenty-four, murdered by his cousin, Alessandro de' Medici. The face, as Titian has painted it, is full of character and force, but by no means incapable of intrigue, and it was probably fear of conspiracy that led to his murder by Alessandro, as these two were the only surviving members of the elder branch of the Medici family. The line became extinct on the assassination of Alessandro two years after the death of Ippolito.

No. 185. THE CONCERT.—Critics will probably never agree in deciding whether this picture was painted by Giorgione or Titian, or whether it was begun by Giorgione and finished by Titian. It is impossible to give the arguments for and against either master here, but as this picture is placed with Titian's works, it will be seen that the attribution to that master is thought to be most probable. As to the meaning of the picture, that also has been a subject for endless discussions, and the wildest theories have been suggested. One writer has thought that the figures were intended to be portraits of Calvin, Luther and Melancthon—Luther striking the first chord of the Reformation, Calvin joining in the chorus, and Melancthon listening, a somewhat fanciful suggestion; or, that it represented the three ages of man: the youth with his plumed hat, unsympathetic and uncaring; the

middle-aged monk, regretting all he has missed; and the old monk, stupid but sympathetic. It is one of those great pictures in which each spectator can read his own meaning; to some it expresses the unutterable loneliness of the human soul. The central figure of the monk, who is also a musician, is cut off from communion with companions as much as if he were a being from another planet; his sensitive hands are still on the keys; music can express much that he is trying to say, but not all; he feels far more isolated than if he were really alone.

## TINTORETTO
(1518-1592)

JACOPO ROBUSTI, called Tintoretto from the trade of his father, in one of the many instances of the happy appropriateness of a name—Tintoretto = a dyer—Robusti = strong. His countrymen, not satisfied with this combination, added to it the nickname of Il Furioso, to describe the lightning rapidity of his work. He dyed colossal surfaces with the conceptions of a giant mind; he appears to have had it in his power to command the light and the darkness, and to make them obedient to his will. And combined with this tremendous energy, these colossal conceptions, there is always the element of the fairy story, a poetical and imaginative fancy, not decreasing the feeling of amazing strength but adding to it a romantic charm. Tintoretto is badly represented in Florence; only one or two of his portraits there give one any idea of his powers. He appears to have been self-taught; he went to Titian's studio as a pupil, but left after a few days; legend says he was dismissed by Titian, but this is probably not true, and there

appears to have been no ill-will between them as Tintoretto's motto through life was—"The drawing of Michelangelo and the colouring of Titian."

## UFFIZI

No. 378. PORTRAIT OF HIMSELF.—This portrait of an old man represents a dreamer, one who saw visions; in this respect it forms a great contrast to the portraits which hang near of Giorgione and Titian, portraits of men who gaze outwards, eager to see the visible beauty of things. The brooding eyes of Tintoretto look downwards, veiled in shadow. The high narrow forehead shows imaginative power, and the expression of the face is exceedingly gentle.

No. 601. ADMIRAL VENIER.—A three-quarter length portrait of the Admiral standing by an open window, through which can be seen a wide expanse of sea and sky. The man is in the prime of life, self-reliant, as a Venetian of those days would naturally be. It is impossible to describe the beautiful colour of his dress which reminds one of the exquisite tints of mulberries.

No. 638. PORTRAIT JACOPO SANSOVINO.—Magnificent portrait of an old man, painted entirely, with the exception of the flesh tones, in grey and black. Tintoretto has succeeded in representing great dignity without the aid of jewels or brilliant brocades. The interest depends upon the subtle painting of the face and its expression of the forced resignation of old age.

## PITTI

Nos. 65, 70, 83, 131.—Four portraits of men by Tintoretto, all interesting and showing his great power of rendering character. No. 83 is the portrait of a

Venetian nobleman, Luigi Cornaro. His early life was so dissipated that he ruined his health, and his doctors gave up all hope of his recovery. Whereupon he decided to take the matter into his own hands. He changed his whole manner of living, dieted himself rigorously, and studied the laws of health. The result was so satisfactory that he regained his mental and physical activity, and lived to the age of ninety-nine. His book, *La Vita Sobria*, expounds his theories. It was very popular, and has been translated into many languages.

## UCCELLO

### (1397-1475)

THE son of a barber-surgeon, Uccello possibly inherited a scientific bent of mind from his father; for, interested as we are in the decorative beauty of his work, if we analyse our pleasure we find that it is nearly always caused by effects that have been produced by a scientific mind rather than by an artistic one. There is a mathematical accuracy in the value of the weight of colour in his flat decorative designs, a delight in perspective problems, a surgeon's keenness of interest in the wonderful mechanism of the human form that outweigh the artistic feeling. This combination is rarely equally balanced; when it is we get a Leonardo, and even Leonardo's work would probably not have been so perfect had not realistic scientists, such as Uccello, cleared the way by their researches for the men who followed them.

Uccello was only ten years old when he entered Ghiberti's workshop, and probably there met Brunelleschi,

the first great investigator of the laws of perspective. Donatello was about ten years older than Uccello and his contemporary, Masaccio, and his work had great effect upon these two 'prentice lads. Uccello spent some years in Venice and Padua. He returned to Florence in 1446, and then painted his most important work, "The Story of Noah," in the cloister of Santa Maria Novella, and both Signorelli and Buonarroti are said to have studied these frescoes. His daughter Antonia, born 1456, was one of the few women painters of the fifteenth century.

## UFFIZI

No. 52. BATTLE-PIECE.—Uccello was commissioned by the Bartolini family to paint four studies of battles for a terrace in their garden. This is one of the series; another is in the National Gallery, London; a third in the Louvre; and the fourth has disappeared. They form very fine decorations, having almost the effect of tapestry. A hillside fills the background; horses and men, battle-axes and spears, are mixed up in a wild confusion. The horses are exceedingly odd, both in shape and colour; but Uccello did not hesitate to attempt to place them in the most difficult positions, delighting in showing his skill in perspective and anatomy. Other animals career wildly on the hillside, alarmed by this invasion of their quiet haunts.

## DUOMO—WALL LEFT OF ENTRANCE

EQUESTRIAN PORTRAIT OF SIR JOHN HAWKWOOD.—Painted almost entirely in monochrome to give the effect of a statue; colour is, however, introduced in the saddle and trappings of the horse. This wall painting was a commission to Uccello from the Florentines, who wished to commemorate the memory of the Englishman, John

Hawkwood, who had rendered them great service as captain-general of the city. His career was a varied one. The son of a tanner in Essex, he was apprenticed to a tailor in London. Pressed into the army, he was so successful as a soldier in France that he received knighthood from Edward III. Encouraged by this, he collected a band of men and went to Italy, where he received large sums for his services during the many wars. He married an Italian lady, and spent his last years in a villa near Florence, and his daughter married an Italian nobleman, but after his death his sons returned to England.

## VAN DYKE

### (1599-1641)

VAN DYKE, born at Antwerp, was the pupil of Rubens, and he resembled his master in the princely manner of his life. Both were knighted—Rubens by Philip IV. and Van Dyke by Charles I. It was by Rubens' advice that Van Dyke visited Italy, and from the day that he started on his travels, mounted on the best horse from his master's stables, to the day that he was buried, amidst a nation's mourning, in the old church of St Paul's in London, his life appears to have been one long pageant. The Italians nicknamed him "Il pittore Cavaliéresco," to describe his unusual fondness for magnificence in all his surroundings. The court life in England under Charles I. was very congenial to him. The atmosphere of a palace fascinated him, and he never escaped from its limitations, willingly allowing his art to be subservient to the wishes of his courtly

clients. There is in consequence a monotony in the innumerable portraits painted during his short life; they are often not convincing, and one wonders if they were true as likenesses. But there are exceptions to this, and such portraits as "Lord Strafford" at Warwick Castle and "Giovanni Monfort" in the Uffizi show us the power he possessed, and make us regret that the manner of his life did not always allow such powers free play. He amassed a large fortune, and married the granddaughter of Lord Ruthven. He did not live to see the tragic end of his princely patron, although his latter days were saddened by the dispersion of the royal family and the execution of Lord Strafford.

## UFFIZI

No. 1115. Giovanni Monfort.—A strong painting of a burly man. It is more vital than the court pictures which occupied the greater part of Van Dyke's life. A capable, self-reliant man is here represented, one who loved the good things of the world and had the power to get them. The whole is painted very low in tone, the atmospheric effect causing the white ruff and cuffs to appear grey. The gold chain and the clasp to the belt that holds the large key are the only relief to the sombreness of the voluminous black garments.

No. 1523. Lord John and Lord Bernard Stuart.—

Characteristic portraits by Van Dyke of two fair-haired members of the Stuart family. They are mere boys, with unusually weak faces, but possessing exceedingly fine clothes, and the magnificent silks, satins and lace are all painted with consummate skill.

No. 144. Portrait of the Mother of Sustermans.— Excellent portrait of the mother of the artist Sustermans. In the time-weathered face of this old woman Van Dyke has allowed himself the indulgence of being truthful. His court portraits are often mere conventions, ignoring all but the external aspect of things, and are often too fine for everyday appreciation.

Margaret of Lorraine.— The wife of Gaston, Duke of Orleans, the second son of Henry IV. and Maria de' Medici. As his eldest brother, Louis XIII., was childless for many years, Gaston was the heir-apparent to the throne of France. He married Margaret in 1631 without his brother's consent or knowledge. When the secret was divulged Louis was furious, and attempted to make the unfortunate bride a prisoner;

but she was fortunately warned in time, and escaped dressed as a page. After many adventures she arrived in Brussels, where she was met by her exiled mother-in-law, Maria de' Medici, and warmly welcomed, the mother at that time being on good terms with her younger son. But as this did not suit the plotter, Cardinal Richelieu, he exerted himself to cause discord between the Queen and Gaston. He succeeded so well that Margaret was forbidden by her husband to visit the Queen, or to pay her the respect due to her position. Margaret refused to agree to this. The changeable and timid Gaston soon tired of his heroic wife, and in 1635 she retired with her royal mother-in-law to Antwerp, where this portrait was probably painted.

No. 1128. CHARLES V.—When Van Dyke worked under Rubens, he constantly made studies from the works of the great Italian masters. This equestrian portrait of Charles V. is undoubtedly one of these studies probably inspired by Titian's portrait of the great Emperor. The Regents, the Archduke Albert and Isabella gave Rubens and his pupils many orders for these copies of portraits of Isabella's grandfather, Charles V.

## PITTI

No. 182. CARDINAL BENTIVOGLIO.—This full length portrait of the Cardinal was painted by Van Dyke when he was in Rome; it is a sensitive face, and the

hands, carelessly painted, are like a woman's in their delicacy.

No. 324.—A portrait of the Duke of Buckingham when he was quite young; he was, in fact, quite young when he died, being only thirty-six when he was assassinated by

John Felton, who it is said had a private grudge against him. It is possible that he was only the agent of more important enemies, as Buckingham, the favourite of Charles the First, and virtually the ruler of England, was intensely hated by many. He had started life as the younger son of an obscure knight, but he obtained so much influence over James I. and Charles I. that he was created Earl, Marquis,

and finally he had the highest rank possible conferred upon him, and was made Lord High Admiral of England. His impudence and audacity appears to have been unbounded, and his seductive ways enabled him to overcome many difficulties, but the Commons were his implacable enemies, and he would have undoubtedly shared his master's fate had he escaped the knife of the assassin.

No. 150.—CHARLES I. AND HENRIETTA MARIA.—One of Van Dyke's numerous portraits of the English King and his French wife. His painting had become almost a trick—luminous eyes, shadow under the nose and scarlet lips; yet both heads are expressive and full of interest; the tragedy of his end appears to be foretold in the melancholy eyes of the King. In the Queen's small face we see the arrogance that was natural in a daughter of Henry IV. of France, and a suspicion of the dissimulation that a Catholic Queen found necessary in a Protestant country, and that was the cause of some of the many difficulties between her husband and his subjects. Like her mother, Maria de' Medici, she was devoted to her children, but partly owing to the difference in their religions she was estranged from them in later years, and when she returned to England after the Restoration she found she had no place in the new state of affairs.

No. 437. REPOSE IN EGYPT.—The Virgin and Child,

with St Joseph, rest under a tree; a group of child-angels, apparently only visible to Christ, dance in a circle before Him, and in the clouds is seen another group. There is no religious feeling whatever in the picture; the subject has only been chosen as suitable for a composition that will give opportunity for exquisite skill.

## VELASQUEZ

(1599-1660)

This Spanish painter was an unbiassed observer; his keen vision was entirely uninfluenced by feelings or emotion; he is as impersonal as Shakespeare, and it is equally impossible to attempt to trace the origin and growth of the work of poet or painter. The art of Velasquez was produced by an exceptional mind; the effects are the results of pure intelligence; his refined, cultured pictures make Raphael's work appear almost vulgar and Rubens' gigantic canvasses a mere showing off of manual skill. An exquisite elusiveness characterises all Velasquez's varied work; its wide range includes fair-haired babies and sturdy admirals—kings and dwarfs—queens and working women; and the beauty of such compositions as the "Surrender of Breda" and "The Ladies in Waiting" has never been surpassed. His personality

appears to have had a great charm; he was the intimate friend of the king, Philip IV. Murillo owed his start in life entirely to his exertions, and his wife's love for him was so great that she died broken-hearted seven days after her husband's death. His works in Florence include two portraits of himself and an equestrian portrait of Philip IV.

## UFFIZI

No. 217. Portrait of Himself.—In the centre of the right hand wall in the Sala Seconda hangs the portrait of Velasquez; it is surrounded by portraits of complaisant Frenchmen of the seventeenth and eighteenth centuries—flowing hair and powdered wigs, bare necks, over-modelled faces, glittering high lights in their eyes, they form a strange contrast to the quiet mysterious figure in their midst. The dark cloudy hair falls in heavy masses on each side of the face, leaving visible only a narrow wedge-like shape that could be covered by a hand and yet all we need to know of the man is there expressed—the consciousness of power, the reserve, the aloofness; and there is not wanting that "honeyed corner at his lips," the birthright of the mightiest sons of men. The atmospheric background conveys the idea of illimitable space; he needs no accessories such as are used in the neighbouring pictures, where one man paints himself with palette on thumb and brushes in his hand, and not content with this badge of his trade, an easel and picture are placed in the

background; another holds a portfolio, so realistically painted that it and the clasping hand are well outside the frame, and it is with the greatest relief that we turn back to a perfect example of portrait painting in this picture of Velasquez by himself.

PITTI

No. 210. PHILIP IV. OF SPAIN. — A fine equestrian portrait of the king, who was so often painted by Velasquez; it is said that this art-loving monarch was painted in forty different positions by the painter who was his friend and companion.

## VAN DER GOES

(LIVING IN 1482)

VAN DER GOES appears to have enjoyed considerable contemporary fame, and documents prove him to have been a prolific painter, but he can only be judged now by a single picture, formerly in the monastery of Santa Maria Nuova and now in the Uffizi. Nothing is known of his birth; he lived in Ghent for some years, and designed cartoons for windows; he was also celebrated as the painter of coloured hangings in distemper, and he planned the decorations for the festivities when Charles the Bold married Margaret of York. About the year 1478 he

retired to a monastery near Ghent, where he took the cowl. He continued to paint, but is finally said to have lost his reason, and died, probably in 1482.

## UFFIZI

No. 1525. Adoration of Angels and Shepherds.—Tommaso Portinari, who is said to have been a lineal descendant of Folco Portinari, the father of Dante's Beatrice, was employed at Bruges as an agent by the great mercantile house of the Medici. He there made

the acquaintance of Hubert van der Goes, and commissioned him to paint the altar-piece for a chapel in the hospital of Santa Maria Nuova. This picture is now in the Uffizi. It should be studied in sections, for there is no harmony of composition in the work as a whole, although separate parts have great merit. The audacity of representing such ugly types is what strikes one at first; bulging foreheads over which the leather-like skin is tightly drawn, swollen eyelids, prim mouths, and small chins characterise the women. The shepherds, St Joseph, and the two saints, are only realistic studies of commonplace men. Another thing that displeases is the relative disproportion in the

sizes of the figures, the near angels being so small compared with the Virgin and the shepherds; in the pictures of the early Italians this arrangement was not only possible, but pleasant, as the whole picture was an acknowledged convention, but here the treatment is essentially realistic. Instead of a flat gold background, and symmetrically arranged figures, there are houses, trees, mountains and sky realistically rendered, and the figures in the central panel appear to have no relationship with each other, but are scattered indiscriminately to fill up the space.

But it is impossible to exaggerate the beauty of the painting of the details, such as the draperies, the wings of the angels and the jewels. Mary's dress of deep blue is quite plain, but a wealth of detail is lavished on the angels; the group in the right hand corner is a magnificent piece of colour. In the foreground are flowers in vases exquisitely painted.

In the side panels are painted the patron and his wife and their children; behind them are figures of saints—St Thomas and St Anthony, St Margaret and Mary Magdalen.

## VERONESE
(1528-1588)

Paolo Cagliari is now always called Veronese, from Verona, the place where he was born; his family for generations had been stone-carvers, but Paola early showed his powers as a painter, and at the age of fourteen was apprenticed to his uncle, Antonio Badile, an artist of little merit. When he was twenty-three he was commissioned by the Soranzi family to decorate their villa, near Castelfranco, with frescoes. There he would see the wonderful

altar-piece by Giorgione in the parish church, and there were probably in those days many other paintings in the neighbourhood as Giorgione was born near Castlefranco. In the following year Veronese went to Mantua, and in 1555 he was invited to Venice to decorate the walls of the church of St Sebastian. This was the turning point in his life; so impressed was he by the beauty of the superb city and its inhabitants, that he became more Venetian than the Venetians. Returning to Verona for a short time to execute his commission in the parish church, he married his cousin Elena, the daughter of his old master, Antonio Badile; he also visited Rome in 1560, but the remainder of his life was spent in the city of the lagoons. His sons, Gabriele and Carletto, became painters, and after his death continued his work, being helped by their uncle, Paolo's younger brother Benedetto.

There is a serene simplicity about Veronese's work that is very attractive; he did not strive to interpret ideas or to appeal to devotional feelings. Possessing a power over paint only equalled afterwards by Rubens, he was able to represent all the pomp and power he saw around him, showing the noblest side of such a life and never letting his sensuous delight in material things overlap into coarseness, but refining all he saw by the cool luminous atmosphere which fills his pictures.

## UFFIZI

No. 1136. Holy Family and St Catherine.—Veronese is not at all worthily represented in Florence; his work can only be studied properly in Venice. The composition of this picture is original—the sleeping child, held by the Virgin, is in the centre; the little St John, guided by St Joseph, kisses his feet; but the real interest of the picture

is in the magnificent figure of St Catherine, evidently the portrait of a fair Venetian of Veronese's own time. She is entirely a study in gold; her abundant hair, bound by jewels, is gold; her dress also is pale gold, the sheen of its silken stripes being marvellously represented. The whole is enveloped in the silver haze that is so characteristic of Veronese; the effect of atmosphere on regal figures was what interested him most, the figures themselves being arranged with great skill, and in all his pictures having very much the effect of successful "Tableaux vivants."

No. 589. Martyrdom of St Justina.—St Justina, born at Padua in the third century, was of royal birth, and was brought up by her father as a Christian. After his death she was denounced to the Emperor, and was condemned to death. She is the patron saint of Padua and Venice. In Veronese's picture a black soldier pierces her with a sword; four soldiers witness the deed.

## VERROCCHIO

(1435-1488)

Verrocchio was described by Vasari as "the man who never gave himself rest," and we can understand that there was no time for rest when we read that he was not only a painter but a goldsmith, sculptor, carver in wood,

and musician as well; and yet comparatively little of his work remains—two paintings only—and all the beautiful things he wrought in precious metals have long since disappeared, probably melted down in time of need. Therefore we can best appreciate his remarkable powers by studying his sculpture. The beautiful bronze in the Palazzo Vecchio of the "Boy and the Dolphin," the young "David" in the Bargello, the great equestrian statue in Venice of Bartolommeo Colleoni and the fine bronze of "Christ and St Thomas" on the front of Or San Michele, give one some idea of the wide range of his powers. He was much influenced by Donatello and Pollaiuolo, and in his turn exercised considerable influence over his pupils, Leonardo da Vinci and Lorenzo di Credi, and it is only Leonardo who excels him in the power of rendering character and expressing the elusiveness of changing moods.

## UFFIZI

No. 1238. ANNUNCIATION (wrongly ascribed to Leonardo da Vinci).—Let us imagine an intelligent heathen, brought from a part of the world where there are no pictures, standing in this room. Bewildered, at first, by the glitter of gold and the variety of colours and shapes on the walls, he gradually gets his eyes into focus, and realises that these flat surfaces can convey to him the impression of men and women, fields and trees and sky. As he stands with his back to the windows, yielding himself to the delight of a new acquisition of enjoyment, he is struck by two pictures: one on his right by Verrocchio, the other on his left by Botti-

celli, which are evidently intended to tell the same story, but the meaning of that story puzzles him greatly. In each a being, winged like a bird, kneels on the ground; the right hand is uplifted and the left holds a tall white flower. He is evidently a messenger, and surely it is good news, and not evil, he has brought. And yet in neither picture is there any gesture of welcome in the figure to whom the message is given. In the picture on the left the shrinking figure holds up her hands as if to ward off some dreaded thing. The heathen turns his puzzled eyes to the other picture; his simple mind is distressed that there is so little response in the expression of the beautiful fair-haired being who places her hand on the book to stop the fluttering of the leaves; is it, he thinks, that she has not yet seen the messenger? He decides that must be the case, and as he wanders through the endless rooms searching for the continuation of the story, he finds many versions of the same subject, but he cannot find one where the beautiful winged messenger is received joyfully. The Virgin who sang the "Magnificat"—"My soul doth magnify the Lord, and my spirit doth rejoice in God my Saviour"—has yet to be painted.

No. 71. Baptism of Christ.—The principal interest of this picture is generally supposed to be the fact that Leonardo painted one of the angels, the one on the extreme left, and there is certainly a great charm in the kneeling figure; but there is

also much to interest us in Verrocchio's share of the picture. Where can you find a more impressive representation of the Baptist? The earnest face is full of expression, the strong square jaw and the firmly closed mouth denote strength of purpose, while the singularly light eyes show the temperament of an enthusiast. He and the Christ both stand in the water of a shallow mountain stream, which flows from distant hills; the clearness and coolness of the running water are painted with extraordinary skill.

Earth, air and water—we have them all expressed in this picture, and in the clear limpid air flies, not only the Holy Dove, but a humble brown bird homing to its nest. Common weeds and useful trees grow on the earth on which the angels kneel. In the centre of the picture, in an attitude of humility, stands the Son of God; the protecting hands of the Father are above His head; the prophet who had prepared His way is with Him, as are also the ministering angels; the sympathetic world of nature surrounds Him, but in His face we see a foreshadowing of the knowledge that as He steps from the clear water He will be led into the wilderness to fast and be tempted sorely before angels visit Him again.

## WATTEAU
### (1684-1721)

THE solitary picture by Watteau in the Uffizi Gallery is interesting to all students of Italian art, for this French artist continued the traditions of the Venetians, painting pictures to please the eye and the senses, and in no way intended to instruct the mind. Giorgione, the musician, started this manner of painting, which has very much the

effect of music, sweet smells, or pleasant tastes; it is in fact an art of enjoyment, of holiday time. As far as art is concerned we have had no real holiday time since the days of Watteau—think of the subjects Millet painted, or Degas, or Watts—the burden of work, the sordidness of poverty, the solemnity of Life and Death. It would appear as if we had forgotten how to play; it was never an instinct with the serious people of the North, and there is a suspicion in some of Watteau's work that he was as it were writing in a foreign language; in the Venetian pictures one feels that the artist's own portrait is probably painted among the joyous groups, but Watteau records the delight of other people as if standing apart and watching them, with occasionally a suspicion of distaste for so much play; for his own life had been a hard struggle. The son of a master-tiler he was sent as a boy to a painter's workshop, but his father soon tired of paying for his instruction, and turned him adrift. He then went to Paris without money or any material resources, but he fortunately found a patron in the famous collector, M. Crozat, who allowed him free access to his gallery of pictures and drawings, many of which belonged to the Venetian school, and it was probably the influence of the Venetians that directed his powers, the outcome being works which stand alone, for no other artist has been able to produce pictures that equal them in fancy and grace.

## UFFIZI

THE FLUTE-PLAYER.—An arbor of green trellis-work, surrounded by trees, forms the background to a group of figures; the picture takes its name from the man on the left who plays the flute; however, little attention is being paid to him, his music is only the accompaniment

to the merriment enjoyed by all the people in this garden. Two children play with a cat, a smiling woman in blue and white watches their game; behind her a most fascinating creature flirts with a man who is standing near. The whole picture is dainty in feeling and execution, representing the happy sons and daughters of sunny France before the coming storm of the revolution had begun to darken the air.

According to the alphabetical arrangement of this book the first picture described in it is the "Visitation" by Albertinelli; and it may be imagined that this meeting between the young girl and the elder woman symbolises that other meeting when the young Art of the Renaissance joined hands with that older power, the Art of Greece. In this book are descriptions of pictures illustrating the whole of the sacred story, painted by men, who for the most part, believed with passionate earnestness in the events they depicted. As we trace the story we can also trace the history of the development of art, and as the first picture was singularly appropriate, the last one is no less so. For by the eighteenth century ideals had changed; men wished to be amused by the subjects with which they decorated their rooms, and a picture of a pleasant garden with a flute-player and merry women and children has taken the place of the earlier religious pictures. In the twentieth century we have foregone the pleasure of representing play; we have long ceased to be interested in religious pictures; and our artists now delight in such subjects as the interior of public-houses, ballet-dancers, race-courses—choosing the passions rather than the poetry of life for the subjects of their pictures, but with modern work this book has no concern.

## CHRONOLOGICAL LIST OF ARTISTS.

*The dates given are of the deaths of the artists.*

| | | | |
|---|---|---|---|
| Cimabue | 1303 | Botticelli | 1510 |
| Giotto | 1336 | Giorgione | 1510 |
| Duccio | 1339 | Albertinelli | 1515 |
| Simone Memmi | 1344 | G. Bellini | 1516 |
| A. Lorenzetti | 1348 | Francia | 1517 |
| P. Lorenzetti | 1348 | Bartolommeo | 1517 |
| T. Gaddi | 1366 | Leonardo da Vinci | 1519 |
| Orcagna | 1368 | Raphael | 1520 |
| A. Gaddi | 1396 | Piero di Cosimo | 1521 |
| L. Monaco | 1425 | Carpaccio | 1522 |
| Masaccio | 1427 | Perugino | 1523 |
| G. da Fabriano | 1428 | Signorelli | 1523 |
| Van Eyck | 1440 | Franciabigio | 1525 |
| Fra Angelico | 1455 | Dürer | 1528 |
| Castagna | 1457 | Metsys | 1530 |
| Pesellino | 1457 | Lucas van Leyden | 1533 |
| D. Veneziano | 1461 | Correggio | 1534 |
| Fra F. Lippi | 1469 | Andrea del Sarto | 1534 |
| Uccello | 1475 | L. di Credi | 1537 |
| Van der Goes | 1482 | Luini | 1540 |
| Verrocchio | 1488 | Rossi | 1541 |
| P. della Francesca | 1492 | Holbein | 1543 |
| D. Ghirlandaio | 1494 | Caroto | 1546 |
| Memlinc | *c.* 1494 | S. del Piombo | 1547 |
| B. Gozzoli | 1498 | Sodoma | 1549 |
| Pollaiuolo | 1498 | Bles | 1551 |
| Baldovinetti | 1499 | Cranach | 1552 |
| Filippino Lippi | 1504 | Bugiardini | 1554 |
| Mantegna | 1506 | Lotto | 1556 |

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| Pontormo | 1556 | Valasquez | 1660 |
| R. Ghirlandaio | 1561 | Bega | 1664 |
| Michelangelo | 1564 | Metsu | 1667 |
| Breughel | 1569 | Rembrandt | 1669 |
| Bordone | 1570 | Dou | 1675 |
| Bronzino | 1572 | Steen | 1679 |
| J. Clouet | 1572 | Mieris | 1681 |
| Titian | 1576 | Sustermans | 1681 |
| Moroni | 1578 | Murillo | 1682 |
| Veronese | 1588 | Netscher | 1684 |
| Tintoretto | 1592 | Mignard | 1687 |
| Barocci | 1612 | Watteau | 1721 |
| Pourbus | 1622 | Largillière | 1746 |
| Rubens | 1640 | Canaletto | 1768 |
| Vandyke | 1641 | | |

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